MAXIMUM ROCKNROLL

NO. 8 SEPTEMBER '83 $1.00

SKATING SPECIAL

PUSHEAD

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PHILLY LYRICS

MYKEL BOARD

ZERO BOYS

ANTI

SUBURBAN MUTILATION

FUCK-UPS

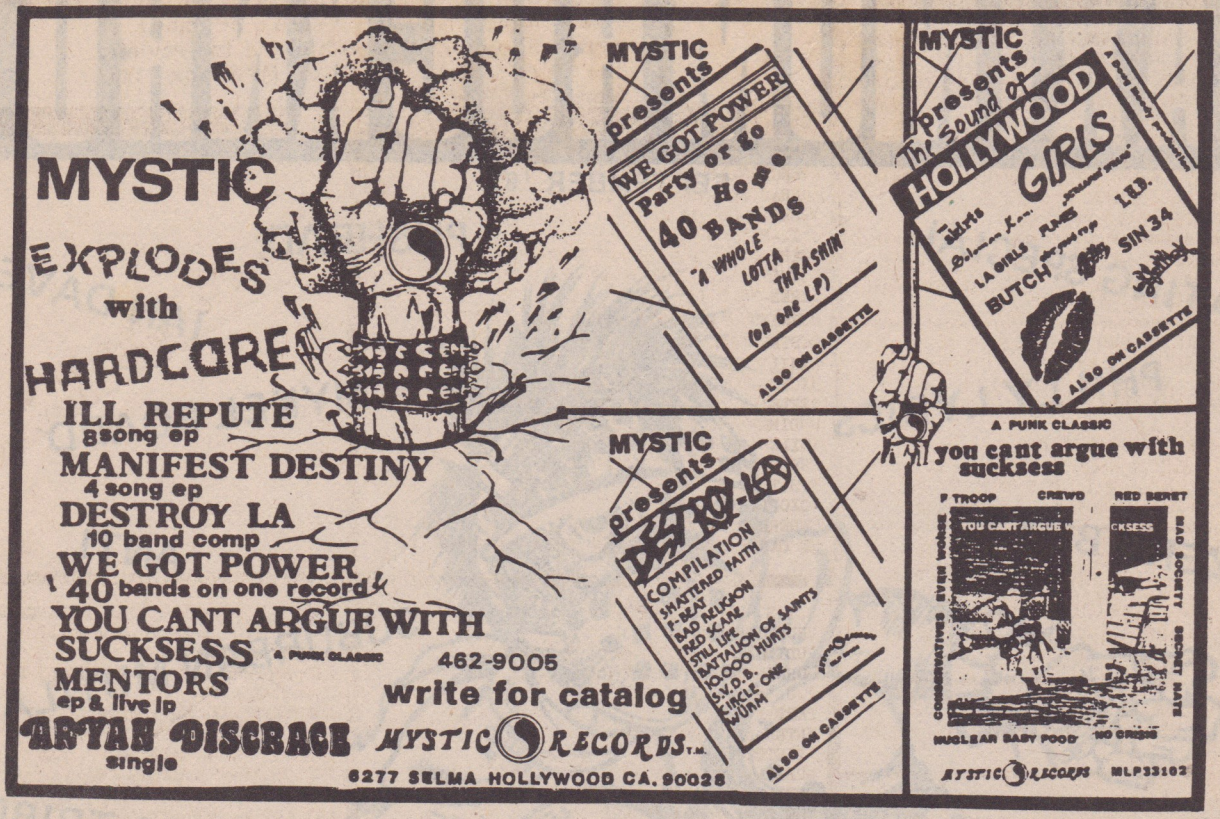
OMEGA TRIBE

RF7

RATTUS

M.I.A.

G.B.H.



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RADIO TOP 20

For what it's worth, here are the Maximum Rock'n'Roll D.J.'s current Top 20 lists. Please send us your records or tapes (2 copies of vinyl, if possible-one for review, one for radio). Send to MRR/Box 288/ Berkeley CA 94701.

NO PARTICULAR ORDER

Jeff Bale

ARMED CITIZENS-MAKE SENSE-EP
AVENGERS-AVENGERS-LP
BARRACUDAS-HOUSE OF KICKS-EP
BOSKOPS-SDC 12-LP
G.I.-MAKE AN EFFORT-EP
HEART ATTACK-KEEP YOUR DISTANCE-EP
HUVUDTVATT-EXTREM P 300-EP
LYRES-HELP YOU ANN-45
MORNINGTON CRESCENT-GREETINGS..-EP
MASTER TAPE VOL 2-LP V/A
NIHILISTICS-LP
NECROS-CONQUEST FOR DEATH-LP
REFLEX FROM PAIN-BLACK & WHITE-EP
RUDIMENTARY PENI-DEATH CHURCH-LP
SOILENT GRUN-EP
THE STALIN-NOTHING-EP
T.S.T.-T.S.T.-LP
TOXOPLASMA-LP
UNDERDOGS-EAST OF DACHAU-EP
WE CAN'T HELP IT, WE'RE FROM FLORIDA-EP V/A

Jello Biafra

JELLO'S AWAY ON TOUR, BUT HIS TOP 20 WOULD"VE BEEN WEIRD ANYWAY, RIGHT ?

Pushead

D.Y.S.-BROTHERHOOD-EP
CRUDE S.S.-TP
RUDIMENTARY PENI-DEATH CHURCH-LP
MORNINGTON CRESCENT-GREETINGS..-EP
F.U.'s-MY AMERICA-EP
PART 1-TP
UNTER DEN LINDEN-EP
RIISTETYT-12"EP
MUSICAL GREVIOUS HARM-TP
DEEP WOUND-EP
THE STALIN-NOTHING-EP
O COMECO DO FIM DO MUNDO-LP V/A
MISFITS-EARTH A.D.-EP
FAITH-EP
RATTUS-USKONTO ON VAAPA-EP
CHAOTIC DISCHORD-FUCK...-LP
GANG GREEN-SOLD OUT-TP
AGENT ORANGE(HOLL)-HELLO BOY..-EP
JERRY'S KIDS-LP
BASTARDS LP/B.G.K. LP

Ruth Schwartz

HEART ATTACK-KEEP YOUR DISTANCE-EP
YOUTH BRIGADE-SOUND & FURY-LP
AVENGERS-AVENGERS-LP
RUDIMENTARY PENI-DEATH CHURCH-LP
PROLETARIAT-LP
KOMMUNITY FK-THE VISION ...-LP
ARMED CITIZENS-MAKE SENSE-EP
CONFLICT-TO A NATION OF...-EP
THE STALIN-POLITICAL-LP
TERVEET KADET-LP
WHY ARE WE HERE-EP V/A
ALS JE HAAR MAAR GOET ZIT 2-LP V/A
WATER KANT HITS-LP V/A
M.D.C.-MULTI DEATH CORP-EP
HOSE-EP
KILLING CHILDREN-CERTAIN DEATH-EP
MILKSHAKES-MILKSHAKES IV-LP
ILL REPUTE-OXNARD..-EP
MORNINGTON CRESCENT-GREETINGS..-EP
BEASTIE BOYS-COOKY PUSS-EP

Steve Spinali

AVENGERS-AVENGERS-LP
NEOS-MARTIAN BRAINSQUEEZE-EP
HEART ATTACK-KEEP YOUR DISTANCE-EP
CELIBATE RIFLES-BUT JACQUES, THE FISH?-EP
DDT-BRAVE NEW WORLD-EP
ARTICLES OF FAITH-WAIT-EP
RUDIMENTARY PENI-DEATH CHURCH-LP
OHL-OKTOBERREVOLUTION-LP
MORNINGTON CRESCENT-GREETINGS..-EP
SIN 34-DO YOU FEEL SAFE?-LP
CONFLICT-TO A NATION OF ..-EP
MASTER TAPE VOL. 2-LP V/A
CRASS-WHO DUNNIT?-45
T.S.T.-T.S.T.-LP
D.I.-RICHARD HUNG HIMSELF-EP
SYSTEM-IS MURDER-EP
NO TREND-EP
UNDERDOGS-EAST OF DACHAU-45
VARUKERS-ALL SYSTEMS FAIL-45
MECHT MENSCH-ACCEPTANCE-EP

Tim Yohannan

ANTI-SYSTEM-DEFENCE OF THE REALM-EP
ANGRY RED PLANET-TOO MUCH KNOWLEDGE-EP
ARMED CITIZENS-MAKE SENSE-EP
AVENGERS-AVENGERS-LP
BARRACUDAS-HOUSE OF KICKS-EP
BOSKOPS-SDC 12-LP/THE STALIN-POLITICAL-LP
CONFLICT-TO A NATION OF..-EP
EU'S ARSE/IMPACT-EP/WHY ARE WE HERE?-EP V/A
G.I.-MAKE AN EFFORT-EP/GET OFF MY BACK-LP
HEART ATTACK-KEEP YOUR DISTANCE-EP
HOLLAND HARDCORE-TP V/A/NIHILISTICS-LP
ILL REPUTE-OXNARD, LAND OF NO TOILETS-EP
KILLING CHILDREN-CERTAIN DEATH-EP
MASTER TAPE VOL 2-LP V/A/WHITE CROSS-LP
MORNINGTON CRESCENT-GREETINGS..-EP
REFLEX FROM PAIN-BLACK & WHITE-EP
SATAN'S CHEERLEADERS-CREATED IN
T.S.T.-T.S.T.-LP/SUBURBAN MUTILATION-TP
UPROAR-AND THE LORD SAID-LP
WE CAN'T HELP IT, WE'RE FROM FLORIDA-EP V/A

RADIO

MAXIMUM ROCK N ROLL ON THE AIR

KPFA BERKELEY CA 94.1 FM TUES 9PM
KFCF FRESNO CA 88.1 FM TUES 9PM
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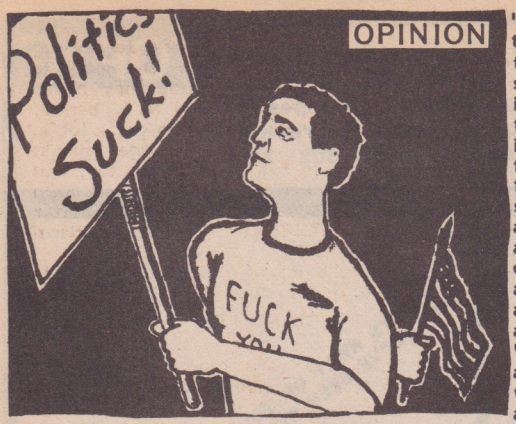
CFMU HAMILTON ONT 93.3 FM CALL STA
WRUB BUFFALO NY 640 AM SUN 3PM
WKDU PHILA PA 91.7 FM FRI MIDNIGHT
KHSU ARCATA CA 91.5 FM SAT 10PM
KFAI MPLS, MN 90.3 FM SAT 6PM
KCSC CHICO, CA CALL STATION
KLCC EUGENE, OR CALL STATION
WMUC COLLEGE PARK MD 88.1 FM SUN 6PM
KJHK LAWRENCE KS 91 FM MON MIDNIGHT
WUSB STONYBROOK NY 90.1 FM WEDS 11 PM
KUGS BELLINGHAM WA 89.5 FM WEDS 10PM
WMEB ORONO ME 91.9 FM FRI 9PM
WMUH ALLENTOWN PA 91.7FM MON MIDN.
WCSB CLEVELAND OH 89.3 FM CALL STA
WREK ATLANTA GA 91.1 FM SUN MIDN
KCMU SEATTLE WA 90.5 FM FRI MIDN
KUNV LAS VEGAS NV 91.5 FM THURS MIDN



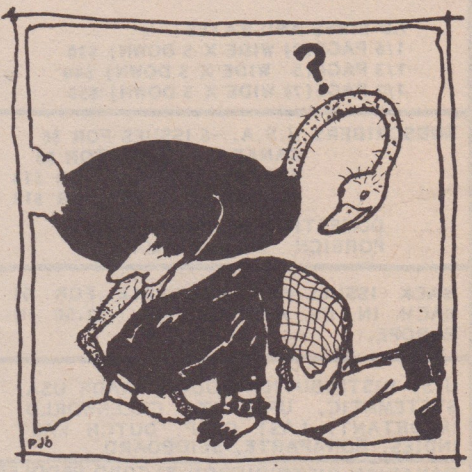
There are some people who have been trying to divide the punk scene between "political" and "non-political". Personally, I think that's a false division. Most bands have some songs that are "political" on some level (serious, social, whatever), and other material which is funny, satirical, retarded, etc. To draw a line and say "either you're on one side or the other" is bullshit. I do see the scene being split as a result of this though, but from where I stand it looks to be between those who support the scene, (try to make it a stronger, more intelligent alternative; encourage new bands; put on all-ages gigs, etc.), and those who's only 'contribution' is to try to pull it all down with their negativity, back-stabbing, and tunnel-vision.

This is not to say that some of the criticisms leveled at the so-called "political" punk bands are not without validity, especially the assertion that some of their songs which deal with serious subjects are lyrically so simplistic that they are a discredit to all "political" punks. But the fact remains that these "critics" find it much easier to attack those who are trying to be progressive, than to make an effort to remedy the situation by writing more articulate, in-depth, and intelligent political songs themselves. Some, of course, are not interested at all in doing so because they feel it would be "over their heads", but for others, these attacks are merely smokescreens....it's not that they are against "political" punk; it's that they are against the specific politics in question-PROGRESSIVE POLITICS! These attackers are just basically conservative, and find it convenient to jump on the anti-political bandwagon by yelling "cliche", rather than come out and openly admit that they are opposed to even well-done songs in that vein. They are advancing an attack on all progressive political punk by hitting at the weakest link.

The world continues to move towards war as President Reagan follows in Margaret Thatcher's footsteps in search of an external conflict to rally latent patriotism and take people's minds off failing domestic policies (if he can't incite some small country to react to his naval fleets or C.I.A. actions, then he'll create an excuse for intervention, like the Gulf of Tomkin incident, a contrived story used by then-President Johnson to get Congressional and popular support for further U.S. escalation in Vietnam). Soon, a lot of you may find yourselves with gun-in-hand, sent to kill other young people in other lands who's only "crime" has been to be rebels like yourselves. Then What?

We are rapidly approaching a crossroads in our scene. Will we be able to stay vital, up- to-date with the times? It seems to me that the strength of punk comes from it's interfacing with political and social realities; that's what sets it apart from the fantasyland of traditional rock'n'roll or heavy metal. Yet instead of flourishing, many of our scenes are ebbing, bogged down in petty in-scene slagging, soap operas, etc--a sickening waste of time and energy. Either we shake this Quincy Punk/ Archie Bunker Punk image put on us by the mass media (and perpetuated by some of our "own") and we focus our incredible energy outward at the true sources of our oppression, or we end up as an insignificant, pathetic joke--left behind like the hippies. Punk still has the opportunity to be the cutting edge when the shit hits the fan. But it's no longer a matter of political vs. non-political. It's now healthy vs. neurotic, real vs. fantasy, and life vs. death. Whatever our differences, it's pretty safe to say that there is 90% agreement amongst us all generally. Somehow that other 10% is where alot of punks are putting their attention. If we can't turn that around, it's all over.

Tim



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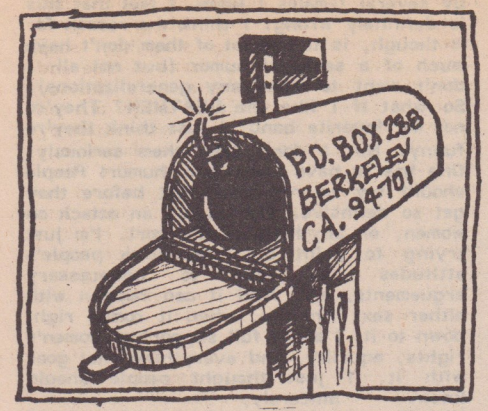

HOLY SHIT!!!

MRR,

I am writing this letter in protest of a BAD BRAINS concert in Seattle recently. I have heard this band on vinyl and I thought they were great. I even went out and bought their new album, which is mainly tight, intense hardcore. Aside from a few monotonous reggae songs, I loved it! So when I heard they were coming to Seattle, I rushed down to buy tickets. First thing that pissed me off was they were $8.50!! Sure, there were 2 other bands, but they were both local, and one of them sucked, big time. Now, I had heard BAD BRAINS interspersed hardcore and reggae into their concert, but I didn't expect what they were gonna do. They started the show by playing 5 long reggae songs, and proceeded to put down the "Seattle punk rockers". Nevertheless, we kept cool waiting for the hardcore. After the reggae songs they played 3 extremely short HC songs that were great. This got us pumped up for more. They played 2 more reggae songs, and the guitarist left the stage, never to return. H.R. said something like ,"You are too unsettled; we quit". This was after about a half hour or so. After a long break they came back with H.R. on guitar, and played another half hour of nothing but reggae. Then it was over. It was total bullshit. I don't know who these clowns think they are, but if their idea of fun is to rip off the audience and make fun of them at the same time, then they should be shot. Just because they got a major label (Jem) and a hotshot producer (Ric Ocasek) they think they can jack us around. On top of that, they fuckin' preach too much about "Jah" and "being independent". How independent can one be when he's always depending on ganja! How low can a rasta get? BAD BRAINS played to a packed house last time, but you can be sure it won't be next time. H.R., I'd like a response. And by the way...

Blow me Jah!!

An "unsettled Seattle punk rocker".

HARDCORE HILTON

Dear MRR,

Thanks for printing my letter in your zine. I got great response, made a lot of new friends from all over. Now I'm writing to see if there's any punks out there who are planning to visit England and need a place to stay. Please, don't hesitate to get in touch. Also, any American skaters who want to write to an English skater should write to Neil Shannon of the DESTRUCTORS at 13 Ormiston Rd, Wallasey, Merseyside.

Cheers,

Granny
30 Primrose Rd
Claughton, Birkenhead
Merseyside, England
Tel. 051-653-3782

BUT IS IT ART?

Maximum Rock 'n Roll:

This is in response to the art versus politics position of "A Reactionary Moron"-ic letter in issue #6.

I am sick of hearing about art as seperate from politics. This excuse has always been used to try and elevate "art" into something superior, transcendental, and untouchable. It is an alienating power of the capitalist system to make art seem something mystical - an aesthetic force which is, in actuality, ruled by economics. Historically, whoever has money or power decides what is "art". In the past, the church had this decisive power, and art was icons and allegorical paintings. Today what is saleable often becomes art, or at least "high art". This does, of course, exclude what is found in everyday life, what is not "approved" by the upper class, and what is "subversive" or political. The powerful and subversive form and content of hardcore has put it outside of "high art". This allows an ignorance by the ruling class of its (hc's) true artistic quality. There are, however, creations which are art despite the ruling class. Our society consists of all classes and the opposition and antagonisms which occur between them. Thus, the content and form of art is integrally related to society and to that which makes up the society. There is no getting away from the fact that art reflects society and that society is political - the political nature of art is thus unavoidable. While traditional amateur and professional art critics may tend to ignore art in its social political, hisorical, and economic context, they are sorely mistaken. They are propagating the habit of elevating art, giving the ruling class another weapon to alienate people from each other and their own creative potential - which is more than an object of marketable, "pure" art.

The apparant political nature of hardcore does not make it any less artistic. Nazi Germany, Hitler, and the NSDAP used art - what they considered "pure art" - as propaganda. It ignored the true condition of life for and by the people and instead convinced people of how pure, powerful, and great Fascism was. While the politics were not as apparent apparant as the bad art was in Nazi Germany, with hardcore now, in America, people have a chance to say and do something positive and powerful as part of its constituency in art and in politics. While there is a distinction between art and politics (we do, after all, have two seperate words), to call something hierarchically a "political weapon first and good art second" is to negate the truth and importance of art and politics and of hardcore in particular. Hardcore can and is both.

Binky Friedman
Flushing NY

"Be warned! The nature of your oppression is the aesthetic of our anger."

OH YEAH !?!

Dear MRR,

I'd like to comment on that little piece that Lynn from Staten Island wrote in issue #7. I happened to be at the same gig that she is whining about, and I think she overexaggerated the so-called violence that took place. Maybe she should work for the news media; then she can exploit people and blow things out of proportion all she wants. As far as the "Jersey Rules" shit goes, that is because they heavily support their local bands, and they were giving A.O.D. and SACRED DENIAL the support they wouldn't get from a lot of the N.Y. kids who seem to suffer from the "New Jersey Mindblock Syndrome". Like whenever a Jersey band plays N.Y., everybody goes outside and plays deaf, pretending that the band doesn't exist. Maybe Lynn can get a job doing Jersey gig reviews for Forced Exposure- she seems to have the same shitty attitude they have. After all, I do like a lot of N.Y. bands, and Lynn is a little girl who's got a lot to learn so I won't hold a grudge against her. Connecticut has great bands too, and the people I talked to were cool and down to earth (unlike myself). Is C.I.A. better than MINOR THREAT? There's a damn good chance of it!

Steve, ex-guitarist of BEDLAM from N.J. Now residing in San Jose

OH NO !?!

Dear Max R&R,

I think it's very important that you print this letter because I have to clear up what I wrote in my last letter. In that letter I described a show that I had seen at CBGB's. The bill had 2 New Jersey bands, 1 New York band and 1 Connecticut band. I said that the kids from Jersey who were at that show fucked it up by being violent.

At this point I would like to apologize for all the contradictions in that letter, plus giving anyone any negative attitude towards New Jersey. I didn't meant to put them down, as I wrote in the letter, but I made it look/sound like the punks in Jersey are all violent and all hate New York. It's true that some Jersey punks hate New York, but it was wrong for me to assume that this was "Jersey's Rule". It was also wrong to label them as assholes or violent. Some people at that show say that didn't see any of that at all, and some said they did. Regardless, what I wrote was wrong. I really don't know too many punks from New Jersey nor have I seen many of the bands, so I don't know how their scene is. All I'm saying is that I'm sorry for putting them down in such a way as to make anyone upset or have bad feelings toward New Jersey.

However the basic theme of my letter still stands. That is, that the shows should not be violent and that the kids should make up their minds as to whether or not they want hardcore to survive,(violence will definitely ruin it for everybody) and also that we should all unite and be friends, because that's the only way this is gonna work out!! Supporting your own scene is great, but you shouldn't shut out all the others in the process! Everybody, no matter what scene they're in or where they're from, has something to contribute. No scene should be criticized, because even if the bands suck, most of them are trying, and that's what counts.

Again, sorry for making New Jersey the scapegoat for a bad show, for contradicting myself, and for upsetting anyone and giving false impressions. There's enough fucked up things in the hardcore scene, and I didn't have to contribute. I hope I resolved this whole situation by writing. If this letter gets printed, which I hope it does, I can let everyone know how I feel. I made a mistake (nobody's perfect) and I apoligize That's all I can do. But next time I'll think before I act!!

Thanks,
Lynn Hafferkamp
85 Vera St.
Staten Island, NY
10305

SEX,DRUGS,AND PROPER CLOTHES

Dear MRR,

I have 3 things I want to get off my chest. First, I'm fucking sick of people saying that "going to gigs is like going to a fashion show", saying "if you wear spikes and leather and weird clothes you're a poseur" and " you should dress like a casual skate-punk" (all skate punks look the same to me). Well it bores the ass off me-everybody looking normal now. No,

I won't tell anyone how to dress-but wasn't it a major point in this movement to shock the fuck out of the public and get their attention and make them listen? Sure some punk hardware may seem common and cliche to some punks and the public-but that should give you more reason to look EXTREME. I feel like everybody's burning out and giving in to looking normal. What a fucking bore. C'mon you assholes, NO FADS- KEEP EXTREME-SCARE THE SHITHEADS-OK? Here in Denver it seems the girls are the only people keeping things strong visually. Which leads me to my second item of discontent

In an interview in one of your issues, a band member commented that he wished girls would become more active in the scene and in bands. Well kiddo, tell that to your fellow fellows. Yeah, believe it or not, boys are prejudiced towards us. The girls I talk to find it hard to be accepted in a band-imagine a female on lead vocals or guitar?!? But all of them are just as good. And you should try thrashing in the pits as a female: I love it, but getting kicked on purpose because I assume I can handle things is fucked. And a belligerent girl? How dare she! Fuck-instantly she's labeled a "dyke". C'mon you fucking hypocrites, we're all in this together. I wanna fight with you, not against you!

OK, my final thoughts. I think asexuality is an integral part of the movement-looking at things openly the way anarchy and punk philosophy has made me look at things has demonstrated to me the disgusting stress society puts on sex (as I'm sure the philosophies have changed the way straight-edge kids look at drugs and alcohol). OK, I understand you're born with the instinct to search for an orgasm, but asexuality is rejecting the games, pressure, codes, etc, involved in getting fucked and fucking people. That is not to say asexuals reject love, or that games don't exist with asexuals-friendships deal a lot with games too. But in sex, the degree is more severe. I get real bored real fast with assholes preoccupied with sex and drugs: It's real sad watching them worry where their next lay or hit will come from.

So why don't more punks feel this way or talk about it-perhaps it is too personal an issue-unlike the problems approached in Anarchy and other political philosophies-I understand that too. The only bands I know of that make strong asexual statements are POISON GIRLS, ANNIE ANXIETY, and CRASS sometimes. Maybe you should be giving it some thought. Asexuality is also saying NO to what society dictates. Annie(Exile Voluntary)/c/o Archetype Morality/ 1494 W 103rd Pl/ Denver CO 80221.

SCENE SPLITTING

Editors,

Whilst never feeling an overwhelming need for personal redemption/explanation for motives, etc., I must respond to one Mr/Mrs Morbid (letters, MRR #7). The ludicrous assumption that I harbor a grudge towards my native environs only points up sufficient grounds to label said letter writer as one with an axe to grind. By questioning the motives of an MDC flyer campaign in my fanzine (Touch & Go), I incurred the wrath of some Lansingites. I spoke my piece, they spoke theirs-fin' right? No. This guy or gal just brimming with moribund stupidity dredges up what doesn't exist; then mentions unity in the same breath. By mentioning these so-called rivalries in a national magazine like MRR, Mr/Mrs Moribund are only serving to further divide the Michigan "scene", and thus are extremely fucked.
Tesco Vee, Washington D.C.

Edit. Note-I talked with Tesco on the phone, who stated that he doesn't mind being taken to task (in fact, wishes he would be) for things he has done, but objects to being blamed for things he hasn't. While freely admitting he has done his share of muckraking in his time, he feels wrongly accused in this case. There is a certain irony in this situation, as I find it hard to be strongly sympathetic, having been the victim of one of T.V.'s little campaigns myself. It's the old "What goes around, comes around". Still, if his denials are true, it is no fun being accused of things you've never said or done. Believe me! Tim

SEX POLL RESPONSES

Dear MRR,

I'm writing to thank you for printing the results of the women's poll in issue #7. I hope this will awaken people to the hypocracy within hardcore today. I always believed that punk spoke out against oppression for all. But apparently, whether they realize it or not, a lot of punks seem to be only fighting oppression which faces young, white, heterosexual males (themselves).

There is a lot of sexism inherent in today's gardcore. This fact nullifies any good which comes from the movement. It simply sets up another level of oppressor and oppressed. I cannot figure out why so many punks dislike cowboys, metal heads, and macho jocks, and yet have the same attitudes themselves. Women, minorities, and gays have the right to thrash just as much as anyone else. The bands who contain sexist themes in their songs, had better educate themselves on the problem, and change. An already diluted movement does not need this sexist bullshit. If punk continues on the path it's on now, it will deservedly die.
Jeff Myers/ 600 Univ. Ave SE/ Mpls MN
P.S. Congradulations on having the guts to be preachy once in a while.

Dear MRR,

Thanks to Ruth, Lynn, Anna, and Erikka for their article in issue #7. The respondents to the survey made some excellent points. I hope they opened some minds.

To change the subject- A WARNING! Coming soon to your neighborhood theater (if you thought "Warriors" was a terrifying movie, just wait till you see), "SUBURBIA"!!! No, don't waste your money. Suburbia, written and directed by Penelope "Decline" Spheeris, world premiered in Dayton recently. This film is about a group of runaways turned punk, who squat in a vacated flat on the outskirts of L.A. They are just kids trying to survive. I didn't have any trouble with the story line, but really!, the scenes of the gigs- a girl stripped of all her clothes by a group of guys and no one helps her. They all just laugh. A guy sneaks drugs into a kids drink. I guess for kicks. Rednecks come into a show and knife a security guard. A kid gets into a fight, he falls, and a gang of people surround him, kicking and beating him. Come on! Does something awful happen at every show in L.A.? Artistic license is one thing, but this is another. Take it from the writer herself- a quote from an interview of Spheeris in the Dayton Daily News: "Given the choice between art and exploitation, I'll choose exploitation." I don't appreciate something that is so much a part of my life being exploited. I'm sure no one does.
Sincerely, Lori A. Peacock/ 6700 Bejay Dr/ Tipp City OH 45371

Dear MRR,

The article on the Women's poll prompted me to write this letter. I am a male punk, age 17. I basically agree with everything that was said in the article. But even so, I have been called "sexist" by several females I know. I feel that this is definitely wrong. I think the reason for it though, is that a lot of them don't have much of a sense of humor (but not all- I don't want to make any generalizations). So what if I like the MEATMEN? They're not my favorite band; I just think they're funny. But I don't take them seriously. One has to have a sense of humor! People should try to remember that before they get so definsive. This is not an attack on women, or anything of the sort. I'm just trying to point out that some people's attitudes can lead to unnecessary arguements, etc. And it can happen with either sex. Anyway, when it comes right down to it, I am in full support of women's rights, equality, and everything that goes with it. I just thought people should know. Sincerely,
Mick Begnal, drummer of WASTED TALENT
100 W Hamilton Ave
State College, PA 16801

THIN "SKINNED"

Dear MRR,

Your article on "Skinheads" in issue #6 was, in my estimation, very off base for more than a few reasons. First off, I buy your initial history of the skins, but now it's 1983 and time for an update. Yes, skinheads are working class in both the U.S. and U.K.. The U.S. skins, I would venture, belong to a class that is right now, thanks to this country's economic fallout, merging into the lower class bracket. The second thing I, as a punk/skin/human being, detest is generalizations. We are not perfect, I know believe me. Tim, your references to skinheads being manipulated by hate groups such as KKK or Nazis is revolting to me because I have found that racists are racists, and they are not the norm of any part of society. Yes, there are skinhead racists, but aren't there a lot of longhaired racists? What I basically take issue with is that you feel all skinheads are all apathetic dumb jocks who kick anyone in their way (minorities, homosexuals). I feel that each person is an individual who has a story to tell. Yes, some people are fucking creeps, but that person should not blind you into thinking a group is to blame when it really comes down to that person's background! Your mag is great, and I have agreed and disagreed on your many fantastic interviews, reviews, articles, and I will continue to buy the mag just for that reason. After all, if we all agreed, it wouldn't be freedom of expression, but a society of clones.
Arthur Young, Cherry Hill NJ

Dear Arthur,

That article was admittedly based on generalizations, an extrapolation of nightmarish possibilities, the seeds of which exist today. I did not intend to give the impression that I considered all skins to be fascists, racists, etc. In fact, i tried to make a distinction between U.K. and U.S. skins. There, it seems to be much more of a distinct lifestyle and attitude, definately working class. Here, there is little or no difference between skins and punks. It is more of a haircut distinction, as both groups tend to come from the middle or lower-middle class. But I did want to state my fears about the basic mentality of anti-intelligence, anti-politics, etc, and where that might lead, citing a few examples of ugliness already rearing up. Perhaps I wasn't clear enough in emphasizing that it was a "possible scenario", and not a fait accompli. Thanks for writing. Tim

APATHY RUINS

Dear MRR,

Greetings from New Jersey. I'd just like to say that your zine has provided me with quite a few insights into what's going on today, and I'm glad to see that a zine

can still spark controversy.

What's been bothering me a lot lately has been the ever growing ignorance and apathy of today's scene here in the U.S. I've been noticing a lot of apathy in the sense that bands are really getting down on political punks. All too often I hear all these anti-political diatribes being spewed out by what seems to be the new apathetic punk breed. It's starting to worry me. People really don't seem to care any more about the bullshit that's going on around us, and it's quite depressing. Coupled with this new apathetic attitude is the rampant ignorance I see. I've noticed a lot of red-baiting. It seems if you're a punk you're either an anarchist or non-political. That's pretty narrow thinking to be confined to two ideals. People just seem to think that punk is just a new adolescent rebellion. It's not to me, and means a lot more to other people, like Jerry Hannah(ex-SUBHUMANS).

I think punks who have half a mind should start counteracting this apathy. Contrary to popular belief, punks can do something, punks can change things for the better if they try. I myself am in a band (NJF-NEW JERSEY'S FINEST), I write for fanzines and publish my own zine. My band is working with the TNT (Taxpayers and Tenants Association of New Brunswick) to stop some of the atrocities Johnson & Johnson have done to the city (it's a company town being "re-developed" for the rich at the expense of the poor). I feel the more I do the more useful I can be in changing things. I feel punks should start organizing protests and getting involved in the many radical grassroots organizations and anti-war/nuclear groups around today.

Just look at it this way-politics as much as you may not like to admit it, affects us all in all aspects of our lives. So if something the govt does affects you in an adverse way, you should react and protest. After all, it is your right as an American to speak out. Sitting around saying "politics is uncool" and "fuck Anarchy and CRASS" is exactly what the 'system' wants you to be doing. So don't be apathetic.

Finally, my friend Harpo is publishing a zine called "Smash Apathy" and is looking for people with open minds to contribute. If interested, write him at SA-302 High St #H37, Fair Lawn NJ 07410. Also, don't get me wrong, I thoroughly enjoy fun bands. Here in Jersey we got one of the best in ADRENALIN O.D. Just remember, when you hear slogans like "Protest & Survive", "Capitalism Is Cannibalism", etc, they all have meaning and they want you to react , not just blindly swallow them up as "cool" HC remarks. Paul (NJF)

THINKING RULES

Dear MRR,

I would like to make a suggestion to the punks who instantly yell"stop preaching" when somebody says what other people should do (the DKs seem to be a favorite target of this criticism). Obviously, I do not advocate blind acceptance, but before you say "stop preaching", I wish you'ld consider the other person's opinions and think about their ideas. Instead of getting mad and ignoring them, tell them what you think is wrong with their ideas. This will help people communicate and that is the only way anyone will learn anything (including you). Remember: it is very easy to criticize, but extremely difficult to come up with solutions and concrete actions to change society. Cooperation and discussion are the only ways to unite punks and achieve change. Sincerely, Larry Soule/ 969 Via Del Monte? P.V.E., CA 90274

P.S. I would greatly appreciate any criticisms (constructive or not) of these ideas.

PUNK PARENT

Dear MRR,

A lot of the letters that I have read in MRR say "my parents suck, my mom and dad are morons, they think what I'm doing is immoral.etc. ". This letter is different. It's going to say "my mom is cool". You see, right now in Sacramento, the promoters are stuck in red tape. It's the city government's way of saying "no punk gigs". Recently, one of the promoters organized a rally at the Capitol to protest this. My mom was impressed by the way the punx were orderly and effective, while not compromising with the local officials. As a result of this, she and some other parents are forming an organization called "Parents Of Punx" (no relation to Serena's stupid programming center). With this group, she and her fellow members plan on taking action against City Hall and its bureaucratic bullshit. She also feels that punx have more intelligent things to say than your average teenager who sits around wasting time smoking dope all day. When people give her shit about having 2 sons that are punks, she gives them shit right back. She listens, she understands, and she supports our struggle openly.

I would also like to add that without the assistance of her best friend, I would not be able to publish my upcoming fanzine free of charge. It's called Spamzine and is available C/o me, Sumpy, at 2422 Rashawn, Rancho Cordova CA 95670.

DIVIDED AND CONQUERED

Dear MRR,

We read a letter in issue #7 that we were impressed with. It was from a guy that seemed pretty intelligent; about his being gay and liking hardcore. We wish there were more people who would accept his attitude. Too many people in this "scene" are caught up in the brainwashing of the words "fag" or "gay" being derogatory. Everyone seems to be supportive of the "Unite!" idea, yet they're out to destroy others in their scene who are a little different or don't quite fit in. They claim to support individuality, and yet--well, they should be supportive of anyone and everyone who supports the bands and the scene, whether they're male or female, gay or straight, black or white, straight edge or not...EVERYBODY. We're all in this together, and together is how we can change things.

Anyway, we just wanted to encourage the guy who wrote that letter to keep his attitudes and beliefs. Remember: you can hope for today, and you can hope for tomorrow, but there's no guarantee when you hope for the future unless you do something about it!

Cathe Crooks & Trisa Jeppesen
Boise, ID

P.S. We thought his album idea (becoming a "Shaun Cassidy" type teen idol, then popping a thrash album on the little girls) was pretty funny! He should do it.

YIPPIE BLUES

Dear MRR,

I am writing in regards to the recent Rock Against Reagan tour-in particular, its stop in Cincinnati. The gig took place on April 29th. When I arrived at the Jockey Club, I almost immediately noticed a large number of hippies/yippies in and about a pair of school buses. The sight puzzled me, but I just went into the club and paid my admission. After waiting about 1½ hours for something to happen, one of the yippies took the stage and began playing acoustic guitar and singing songs like "I've Got The Welfare Blues". He played for about an hour and was sheer torture. When my friends and I yelled at him to get the fuck off the stage (it was getting late and we wanted to see the other bands-RUPERT, MALIGNANT GROWTH, CRUCIFUCKS, DICKS), we were called "nazi punks" and told that we were closed-minded and that we didn't like him because he had long hair and played acoustic guitar.

Next to play was RUPERT (a one-man band we knew nothing about). He played electronic/synthesizers and was very boring. I can accept the fact that one man's boredom (in this case, mine) is another's passion, but I can't accept the fact that he preached for nearly 10-15 minutes before each and every song. He told the audience to smoke marijuana because it was "natural".

MALIGNANT GROWTH played a great set, as did the DICKS, who were brief and to the point. One of the yippies got onstage and began lecturing how there is no difference between punks and hippies except hair length; "We both have fingers and dicks". He also told us how guns are the stupidest things ever invented. Impatient punks began to express their anxiety to let the CRUCIFUCKS play. Another hippie got onstage and said (and I quote), "Let's get some karma here!" When a punk grabbed the mike to express his disapproval about the endless preaching, the mike was unplugged by the hippie. Free speech, huh? the CRUCIFUCKS then came on and told us we were assholes.

Please don't get me wrong. I am greatly angered by the large numbers of apathetic/apolitical assholes present in the punk/HC scene today, and do all I can to wake punx and outsiders up to what's going on in the world. Also, I am far from being a "nazi punk". I was very disappointed because the R.A.R. gig had the potential to be something great , and it was ruined by the living reminders and hippie nostalgia freaks who were organizing it. One of the yippies (I believe his name was Steve) was about 20 years old. 20 years old! He was in the 4th grade during Watergate!! He couldn't even tie his shoes in 1972, let alone understand the hippie movement (those were the last few years of their existence, or so I thought!)

The yippies had a field day selling "U.S. Out Of Vietnam" and "Impeach Nixon" buttons, "pot-leaf" t-shirts, and copies of Overthrow mag in the lobby. The local R.C.P. also saw fit to set up a table to peddle their wares. What if the cops showed up? It has happened in the past. They would have seen fit to watch our gigs more closely and shut them down whenever they could find an excuse. Look, I believe in the idea of uniting of any subversive cultures here in the U.S., but I think that the hippie movement has been dead for some years, and I think it's ridiculous for people my age to pretend that they're hippies in order to catch up on the "culture" they missed out on by being born too late. They might as well call themselves "Colonial Revolutionaries" and go throw tea in the Boston Harbor. That would be just as stupid as calling yourself a hippie and having a smoke-in.

As far as the political ideas are concerned, I prefer to think along the lines of anarchy (as did some of the yippies), but I'm pretty much "live and let live" in regards tp other's preferences. I personally deplore the use of drugs and/or alcohol because they dull the senses and induce apathy. on the other hand, I think that an individual should be able to make up his/her own mind on this subject, and if he/she is going to use drugs, they should use their own discretion and they deserve whatever happens to them. I don't really think that smoke-ins with helicopters raining down joints will do anything to help the punk movement, but will instead only result in more arrests and bad publicity.

I think it's good that bands like the D.K.s and M.D.C. express their ideas onstage other than just in their songs, as long as they don't do like RUPERT and make 15 minute long orations before each song. People that "just go to thrash" and don't care what a band is saying in their somgs are doing a great insult to those bands who have taken time and energy to write songs about something they feel strongly about. People should at least listen to what a band is saying; then they can make up their own minds as to whether they agree or not.

I like a lot of groups that play acoustic guitar and/or have long hair (EVERLY BROS, MOTORHEAD, JEFFERSON AIRPLANE), so those things had absolutely nothing to do with my reasons for wanking the hippies offstage. The first guitarist wasn't even supposed to play! RUPERT said that punks and hippies are both hated by the people in power. Bullshit! Hippie culture has been accepted in the U.S. for years now. There are tons of 60's wannabees around here, and rednecks with long hair because their favorite 60's band did (of course, they can not know why those bands did this--as a sign of protest--but they'll make fun of me because I had spiked hair).

People can be, or do, anything they want as long as they don't make life hard for me or anyone else. Then I won't give them any shit. Let's try to get more punks involved in things such as R.A.R. shows, so we aren't seen as media stereotypes. Also, more zines should try to incorporate political and social commentary into their framework. Unless we do something about the apathetic people among us, we will end up like the boring "rock and roll" fixtures we claim to be against. In other words, keep it up!

Slowly dying, Tommy Rott
Editor, Suburban Muckraker

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TOO POLITICAL?

We have come to a point with music where the political content of the lyrics is a point of division for people who otherwise share a fierce passion for the form. Of late, despite a common interest in underground, alternative, or aggressive music, we find people diverging over their personal definition of what is political and what isn't. That's unfortunate because both those of us who are political and those of us who are apolitical spend so much time defending our personal identifications we obscure the limitations of each definition.

Those of us who claim to be political, for instance, tend to ignore the value of individual activity. With all the forceful political opinions being expressed these days, it becomes all too easy to adopt a set of beliefs and their attendent evidence without ever personally investigating the matter, without objectively and critically analyzing the issues that we voice. Without this personal attention, we are in danger of trivializing our issues, of speaking without authority. Politics becomes reducable to pat slogans and tired cliches, and we lose our ability to express complicated and sophisticated polictical opinions. Further, it is time for those of us with polictical opinions to recognize the limitations of mere opinion; it is time to recognize that having a strong opinion, no matter how well researched, is only a launch point for active political involvement. We can no longer afford to assert our political opinions through our bands only. As important as disseminating information is, especially in this age of professional disinformation, it is just as important to actively participate in political activity, whether through your church group or through your terrorist group, because force of opinion is no force at all if it is not supported by a willingness to act.

Similarly, a willingness to act is at the heart of our identification with the term "apolitical". In our zeal to remain aloof from political concerns, we obscure our individual responsibility to ourselves and our peers. To maintain that we operate independent of politics is not so much apolitical as apathetic; for it implicitly expresses a desire not to be bothered - to remain free of the responsibility for decisions which affect our lives. In light of the current state of worldwide demogogery, such irresponsibility is tantamount to cowardice, for it endangers both ourselves and our rights by abdicating our free choice. For a subculture such as ours, which has articulated a pro-awareness philosophy such as Straight Edge, to ignore the events in the world around us is pure hypocrisy. Like it our not, political decisions have economic and social ramifications; self- control and self-awareness should extend to those decisions.

This is not to advocate hopping on the current bandwagon of popular political opinion. Commitment without understanding is every bit as unaware as blind apathy. Rather, when dealing with politics it's wise to begin with those things which affect us most directly, those things for which we have a committed interest. We're on the right track when we fight for those things we have in common, but merely fools if we allow ourselves to fight other's battles for them.

In either case, we are talking about assuming responsibility for ourselves and our future; the willingness to which we control our own lives will determine whether we are inheritors of the future, or slaves to it.

Jack Rabid

In a conversation at Hurrah five years ago, bassist Tony Kinman (then with the DILS, now of RANK AND FILE) made an observation that stopped me dead in my tracks: "The best thing about the punk community in this country has been its ability to point out and criticize social problems and decaying social institutions. The worst thing about the punk scene has been its relative inability (or stubburn refusal, if you will) to criticize itself." This is certainly still the case today, in an era where a popular band is attacked for being "too preachy" for simply speaking out in a song against senseless vandalism and in general redneck/goon behavior at shows.

Despite overwhelming steps forward, and the emergence of some truly inspired new groups, punk is rapidly stagnating after 5 to 6 years of creative output/ideas. I say this with a great deal of regret, in that my passion for the ideals and music punk has been, and can be still, remains; but I do not understand why so many in a position to speak out ignore what they can't help but see around them. We are all paying the price, since tolerance leads to acceptance. The statement, "Punk has now become what it was supposedly against", has been sidestepped by too many, for there is indeed a certain validity to this concern that is too deeply rooted to just go away, unless more people start to use their minds and think about what they're doing and why they're doing it.

Now then, here I'll use this space to try, myself, to air some of the things that come to my <u>own</u> mind to be considered (trying to be <u>general</u>):

1) it is time that wasteful destruction at, and immediately near, gigs stops. This is purely logical: unwanted graffiti, broken tables/ chairs/ windows, etc., discourage promoters/ club owners from putting on future punk shows. Here in NYC we lost a great new club (Club Plugg) when some idiot ripped out a sink or something. All I can say is, why? Things that are broken must be paid for. And, in places where there is a problem with police harassment, property destruction forces the police to show up as part of their job! Be responsible, not mindless! Where did this impulse to break things come from, anyway?

2) Punk has gotten too safe with itself--more and more I see the generic and awfully predicyable bands being supported as people turn their backs on the bands that take chances/risks and try to do something unique (thus feeding the third point I'm about to make). Creativity and expression is not only being ignored, it is frowned upon and sometimes trounced-- and it's not just the music, it's the scene itself. There has become an almost accepted mode of thought and behavior at gigs--conform to it and don't dare challenge it--ridiculous! Individuals and individuality! Here especially is where punk has become what it should be against: sheep mentality. Remember junior High? Why condemn yourself to repeating it? (I could go into how today's punks seem <u>only</u> to like punk, but that's a whole 'nother kettle of fish--stinking fish, that is).

3) There are too many generic bands now, particularly generic thrash, which discourages both old and new fans. There are so many bands now that all sound the same--the same riffs, the same tempos, the same lyrical subjects and useless, thought-killing sloganeering. No unique style or thoughts, and certainly no variety. This is really a central problem and a continual source of dissatisfaction. If punk means expressing <u>you</u>, and we're all different, why are we all trying to copy others? What an opportunity lost. All this has accomplished is an overall glut on the punk record market. It has gotten too hard to differentiate the good from the bad, and too many have lost the ultimate zeal required to uncover the really gifted, talented, and original ones which get lost in the resulting shuffle.

4) (This one's more personal than the others). Slamming sucks (there, I said it). Not slamming itself, which I suppose is OK, but rather what people have made it into. Rough and tumble fun is <u>not</u> what I see--it may have started that way, but now, what I <u>do</u> see is the macho, rule (clear) the dance floor mentality. Is it any wonder that punk has not increased in numbers here in the last year? A small minority of bands and fans have forgotten how to have fun (and fun for everyone, not just "you"). How did punk exist 5 years without slamming? The majority just want to see the bands and enjoy themselves, but they go home muttering to themselves, because this minority of fans (Ah, here's the rub!) think that <u>they're</u> the show--they take over both the stage and the viewing areas, what's left? Annnd, eight times out of ten it's nothing but a useless ritual, the sort of ritual that punk used to love to attack. Yes, it is a minority, but it only takes a few to spoil a show for others.

5) Hardcore shows are not WWIII. The outside world is tough enough without having to be depressed by punk bands and fans. How about more friendly attitudes and fun; even if your message is serious (the DICKS pull this off well). If more bands and club-goers would lighten up a bit and start to look like they're enjoying themselves, maybe punk would attract more people on the borderline.

To conclude, there are still so many fantastic things about punk, and still so many excellent bands (if you sift enough), but I feel that Kinman was right, and if punk cannot question itself towards self-improvement, then it is indeed a worthless, decaying beast anyway, and good riddance! Opinion here is that of the author, and not necessarily that of MRR. Now voice your opinion. Send comments to both MRR and me at 249 Eldridge Box 14/ NY NY 10002. Lastly, if you found things in here you agree with in some way, make yourself heard! So what if you're in the minority (in voicing it, that is) and not in correct fashion. That's what punk is all about, isn't it?

R.A.R. West Coast Tour

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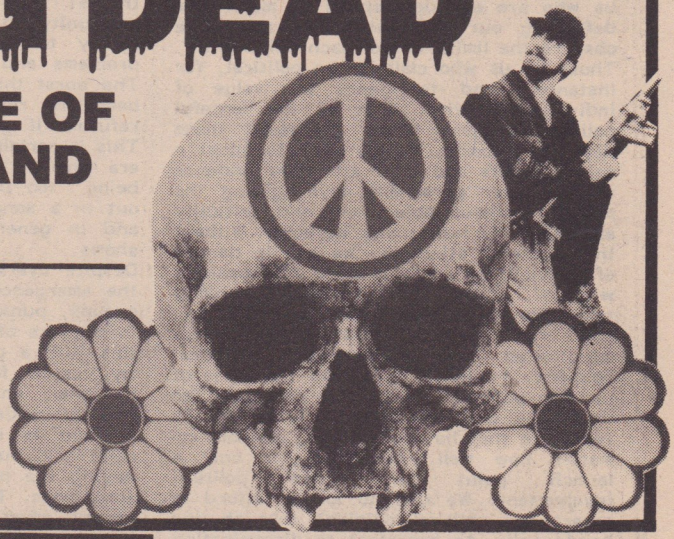

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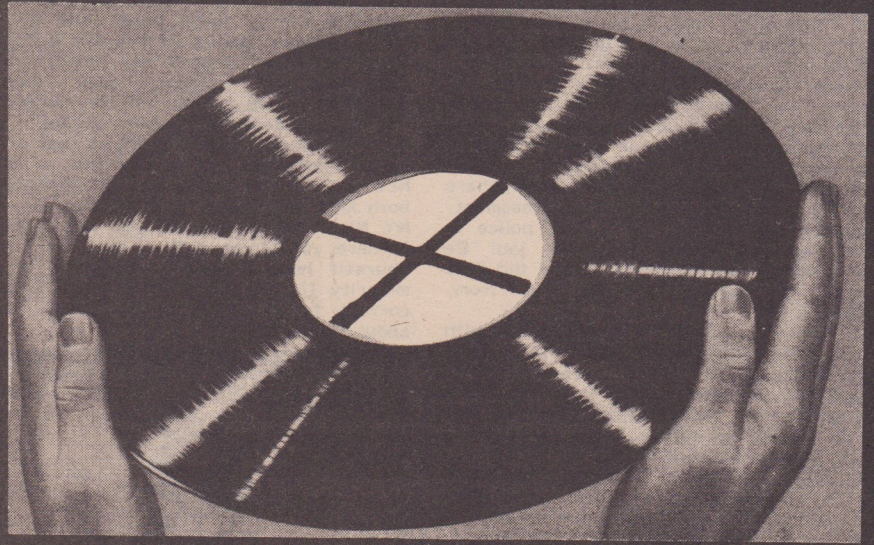

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Photo by George Senko

LENNONBURGER-Metal Mike(recently tied the knot) on the left, and Jeffrey Lee Bale on vocals

Photo by Murray Bowles

RIBZY playing out once again, at S.F.'s Tool & Die. T&D being evicted, and may fight it in court. If they lose, we lose the most fun venue. Irreplacable!

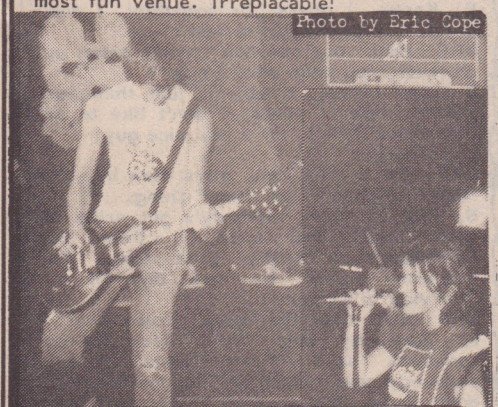
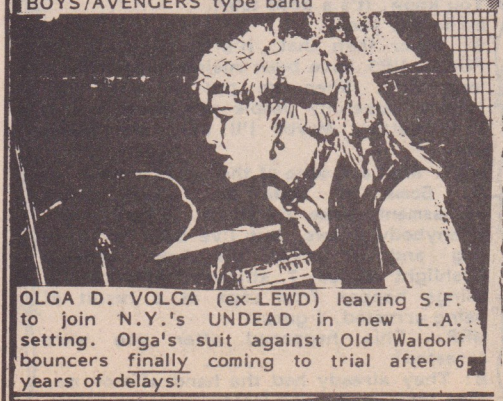


Photo by Eric Cope

LOS OLVIDADOS break up. Guitarist Mike Fox joining with Helen, singer of the late WRECKS to form new DEAD BOYS/AVENGERS type band



OLGA D. VOLGA (ex-LEWD) leaving S.F. to join N.Y.'s UNDEAD in new L.A. setting. Olga's suit against Old Waldorf bouncers finally coming to trial after 6 years of delays!

Photo by Murray Bowles

DIE KREUZEN spent a month here, completely destroying in every show they play

Photo by The Kevin

Photo by Rikki Sender

EASTERN FRONT #3-from behind the flatbed truck stage. Boycott of "Day On The Dirt" was organized by a well-known Berkeley band because of lack of local talent on the bill, but was suddenly forgotten when they were added. Fangks!!

Photo by Russell

FEEDERZ-Frank Discussion re-emerges with Mike on bass and Darren Peligro drumming (temp). F.D. tosses dead cat into crowd. The fur was flying!!

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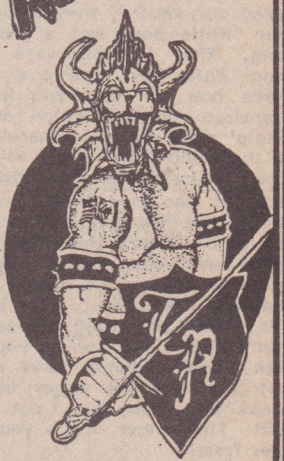

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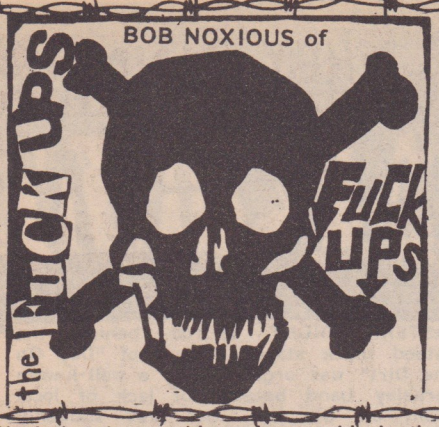

Much has been said, and not said, in the pages of MRR about the FUCK-UPS, and especially their singer Bob Noxious. I recently had a conversation with him, an opportunity to ask him about some of the many incidents I've seen over the years, and to discuss the various attiude differences we have. I'm not sure this piece will clarify anything, but judge for yourself. Tim Y

MRR: The FUCK-UPS are more than a band, right?

B: They're actually a train of thought. You know, like the FUCK-UPS are now becoming an institution almost.

MRR: To you, what do the FUCK-UPS stand for?

B: Youth, and rebellion, and getting off people's backs. Doin' what you feel is right, not takin' any shit. Pretty much it's a group of people with the same way of thought. I don't see us having a goal, just playin' music, havin' a real good time, basically comin' and doin' the things we want to do, you know...in our clubs, with the kids we want to be with.

MRR: OK, what are some of the things you want to do?

B: Ah fuck, I don't know. Just...I want to put out an album so other people all over the place can hear us. We got one comin' out soon. We got some time booked in a studio, and will try to put it out in the next 3 months.

MRR: Do you feel like you've been misunderstood or...

B: Basically, a lot of people who listened to us at first...you can't judge a book by its cover. And people, when they first heard our record, they thought, basically, that "White Boy" was a racist, anti-black song. What it is-it says right in the song-"White boy, you're a minority", and that's how we feel, you know. The San Francisco punks, which is what we're singin' right here, is there's not too many of them and they've got to unite. I think that's basically what the song says.

MRR: It also says "White boy gonna get a gun, white boy gonna kill". What's that all about? B: That's the anger built up deep inside everyone. Some people are gonna relate to that; some people jump right off and say "Well, hey, you know, what is this? This is wrong to say things like that" Well, you know, you go to war, fuck, you're gonna have a gun. That's just a bit of the anger in all of us, I guess. Everybody lets it out.

MRR: That anger inside you-where does it come from?

B: Mostly, just being oppressed. Not really oppressed, as in a sense of I'm not a boat person, where I've got to come to another country. It's like, you take a lot of shit in your life, and you wanna do what you wanna do, and that's the way I feel. I don't have a whole bunch of anger, but eveybody's got that side of them.

MRR: I was one of the people who took that song "White Boy" in a more racist sense, partly because I remember you used to have a t-shirt that said "Kill Niggers" or something like that.

B: It said "Supreme White Power". No, "White Power". Then there was a swastika, and then on the back it said "Niggers Beware".

MRR: So what was that all about?

B: I think everybody knows what that's about. I kinda wore it...I thought the shirt looked real good. I was ignorant.

MRR: In what sense?

B: In the sense of...I didn't wear it for that sense, "Niggers Beware". I liked the way the swastika looked and stuff like that.

MRR: Then it didn't sum up your feelings on the subject.

B: Oh no. I don't think we even played "White Boy" that night.

MRR: Part of my perception of you is that for years now at shows, I would see a lot of fights, and somehow, they always gravitated to you, whether you started them or not. Somehow they ended up with you and your crowd.

B: Everybody likes to have fun. Most of the fights were not actual fight fights. There were a couple of real, big, fights, but other than that, most of it's like....people slam nowadays you know, that's...fighting is just another version of like playing. Two bears in the woods or something.

MRR: Yeah, but I've noticed you going out on the dance floor and maybe looking for people who you didn't think looked right, and kinda working them over. Picking people out, right?

B: Ah, no...

MRR: Oh come on...

B: Don Bolles from the GERMS, one time I did grab his hat and made him chase me you know.

MRR: I mean out on the floor. I've seen you head for people and rake them over.

B: With spikes? No, I'm real careful about that. I don't even wear spikes hardly no more.

MRR: Well, I've seen you do it, but maybe you don't do it anymore.

B: I don't really do that. If somebody's giving somebody a hard time, you know, the asshole deserved it, I guess.

MRR: How about the incidents when MINOR THREAT came to town. You got in a fight with Ian. And with 7 SECONDS, and with...

B: Something happened. There was a misinterptetation. He thought that a little girl was comin' up to punch him, and she turned out to be wanting to sing. Something else happened, and he hit her. I just said that wasn't right, and I just went over there. I was gonna push him on the stage, just fall with him of course. He just immediately took the offensive, or the defensive. We got into a little altercation, yeah. But I like those guys, I've talked to them since. They've even come over to my house.

MRR: What about that incident with 45 GRAVE at the Elite Club when you went up on the stage and smashed the singer?

White boy in the Mission
White boy
White boy walkin' around
Nobody gonna put you down
White boy
White boy, white boy, hey come here
Hey white boy, we got somethin' to say
White boy, white boy
White boy you're walkin around
Nobody gonna put you down
White boy, can't you see
You're a minority
White boy, white boy, have some pride
White boy fight, and white boy kill
And white boy still..White boy
White boy can't you tell
They're gonna go to hell
White boy
White boy havin' fun
White boy buy a gun
White boy shoot, kill
White boy, white boy, white boy

Photo by Murray Bowles

B: That's another altercation that was blown way out of proportion.

MRR: I saw it with my own eyes! You snuck up on the stage, and when she wasn't looking, you blind-side slammed her from a 5 foot stage into the crowd where she was knocked unconscious.

B: That was kinda uncalled for. I got beat up for that by the bouncers and thrown outside for a month and a half. My friend Alex who lives in L.A., he lives next door to those guys in 45 GRAVE, and he said that she really didn't take offense to it. She didn't deserve that at all. Actually, it was the guitarist I wanted to get.

MRR: Cause why?

B: It was a joke.

MRR: There's an aura of violence that surrounds you. From where I stand, it looks like...there you are, too fucked-up, fried, etc, to know what you're doing half the time.

B: A lot of people blow it way out of proportion too, you know.

MRR: Wait! look at you! You're beat up now (got in a brawl the day before at the Eastern Front, head all mashed), I've seen you get knifed at the Sound Of Music, I've seen you...

B: It's just, it's just...

MRR: How come all these things 'happen' to you ! ?!

B: Karma, I guess. Or somethin', I don't know. It happens to the best of us.

MRR: Yeah, but somehow trouble seeks out its level. You know what I mean?

B: Some people, trouble is just their aura around them, I guess. I don't like to say that about myself. I'm a real nice guy. (laughter)

MRR: For a while, you guys were into this "San Francisco Rules, man!" thing.

B: Well oh yeah, anybody's got pride for their town. You know, I think San FRancisco's a really good town. San Francisco Rules! We said that in our interview in Ripper.

MRR: What does that mean? Rules what! ?!

B: Somebody says "Punk Rock Rules", somebody says "Heavy Metal Rules", somebody says "Jazz" or "Reggae Rules". I don't know. It's a sense of personal pride of whatever you're into. I guess, that basically, it's a way of saying "Yeah, thanks a lot for the town and everything". You know, it's a good town.

MRR: Er, yeah...

B: Other than that, it's just I guess the FUCK- UPS have been misinterpreted for a long time. When we put out our next record, hopefully people will listen to it a little better. Maybe I'll write the words out.

MRR: What are some of the songs about?

B: Some of them are about police harassment, some are about...I don't know if anybody knows, but I've been bit by a dog and hit over the head with a flashlight-caused 7 stitches. And certain things happen from cops as a result of being arrested, I guess.

MRR: This happened after you were arrested?

B: They already had the handcuffs on me, then they let the dog loose.

MRR: That's cute!

B: So, one of the other songs is called "Boys Town". It's mainly a real revival-like, rising type of song. It's about gangs having a sense of unity. Not really gangs. But having a sense of unity and having a real good outlook on what you're doing. It's like, "Yeah, here we are", or whatever. Other songs are just about nonsense, just about fun things like getting drunk. There's one about depression, and shit like that.

MRR: OK, I'd like to ask you one last thing. It does seem like there's a 'gang mentality' that involves the FUCK-UPS.

B: It's not a gang. There's a lot of people who have "FUCK-UPS" on their back. And they walk around. Some of them I don't even know. Whenever I see that, I say "Well, hey, there's somebody who's heard our music and thinks well enough about it.And thanks a lot for putting it on the back of your jacket". It's cool.

MRR: But I mean in the sense of that song "Boys Town" that you just described.

B: Togetherness is what you get outta that, you know.

MRR: In "White Boy", you're talking about punks being a minority versus the rest of society, right?

B: Yeah, pretty much.

MRR: Why the "White" part? In other words, what I'm saying is..

B: Why isn't it "Black Boy" or something?

MRR: No, what I'm saying is why isn't it "Punk Boy" or something? So, it's about being in the Mission (a district of S.F. that's heavily Chicano , Filipino, etc.).

B: You're not always a punk though. I don't have to label myself as being that. You know, "White Boy", when we wrote that, it's just "Well, I'm white, and that's just the way I feel". That's what I told you about being a minority in your own area, where you live and shit like that.

MRR: Is there any sense on your part, that people who live in the Mission...

B: That's where the song is. When I walk out of my house, there's about a hundred Mexicans and Chicanos.

MRR: Most of the people who live over there are pretty much forced to economically, right? They're not the 'voluntary poor'.

B: Oh no, we got a real good deal on a little storefront. It's the best thing we could have.

MRR: So along comes this punk culture into the ..

B: Neighborhood.

MRR: Right, and in a sense, in relation to this 'gang' thing, there's a certain arrogance to that way of thinking. And then you come marching in. There's bound to be some kind of collision, going into their ghetto territory.

B: That's what punk is being about, I guess. You gotta be offensive to somebody. Like there's other songs we have that have to do with things like "I Think You're Shit". That's about, maybe rockstars or something. So we think they're shit. Somebody's bound to take offense.

MRR: You don't think they should? Them being basically low man on the totem pole, right? And then in comes you saying "White Boy". Even though you may not feel like an oppressor of them-and you're not; you're not the rich "White Boy" running the show-but you are coming in with this arrogant "White Boy" and throwing it in their faces.

B: Well racism is already there. We didn't start it. But it's a reality that's there when you go out on the street. Survival is another thing. We don't go jumping people at gigs, per se. We do often "scrap", but if you go outside any night you may have to deal with people fucking with people-whether you're one to five or five on one. Punk has always been treated viplently, and always will be.

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Circle Jerks

LOS ANGELES-Summer draws to an end in SoCal...probably the one factor which makes this summer different than any other is the amount of out-of-town bands which cruized through...

Places to play:A few clubs opened this season, and, amazingly so, continue to be standard venues (they haven't been closed down...yet!). Shamus O'Brien's is a dusty ol' dive right in the middle of an industrial area. Staffed by crooks, this so-so hole has been hosting a lot of L.A. Lokals like BLACK FLAG, VANDALS, SOCIAL D, etc. and lotsa touring acts like SCREAM, G.I., D.R.I., etc. The Vex has been stagnating of late with sparse attendance, only 1 or 2 shows per week. Sun Val Sportsman's Lodge is stylin'. A real cool place, not too big, $4 admission (when No Bullshit produce shows here). Lotsa locals, like the ol' CIRCLE JERKS, SECRET HATE, etc. And loads of out-of-towners like SSD, F.U.'s, 7 SECONDS, etc. Unfortunately, at the most recent bi- monthly show, $200 was stolen by some asshole. However, N.B. will continue to put on shows. Perkin's Palace king corporate gnew wavey haven is opening it's doors to bills like BAD BRAINS, G.B.H., CH3, etc. I doubt this over-priced bouncer-a-rama will last on cashing in on da hardcore market (remember the Country Club?). More Klub nuze: PUNX supposedly found a new hall...L.A. version of S.F.'s Tool & Die might materialize...George P. (of Happy Times fame) has found a new club...

STRETCH MARKS were among the number of touring acts which passed our way this muggy summer, who were very hip, as were the great DIE KREUZEN and SOCIAL UNREST. L.A. bands returning home from tours include: CH3, YOUTH BRIGADE, SUICIDAL TENDENCIES, AMERICA'S HARDCORE, and SIN 34.

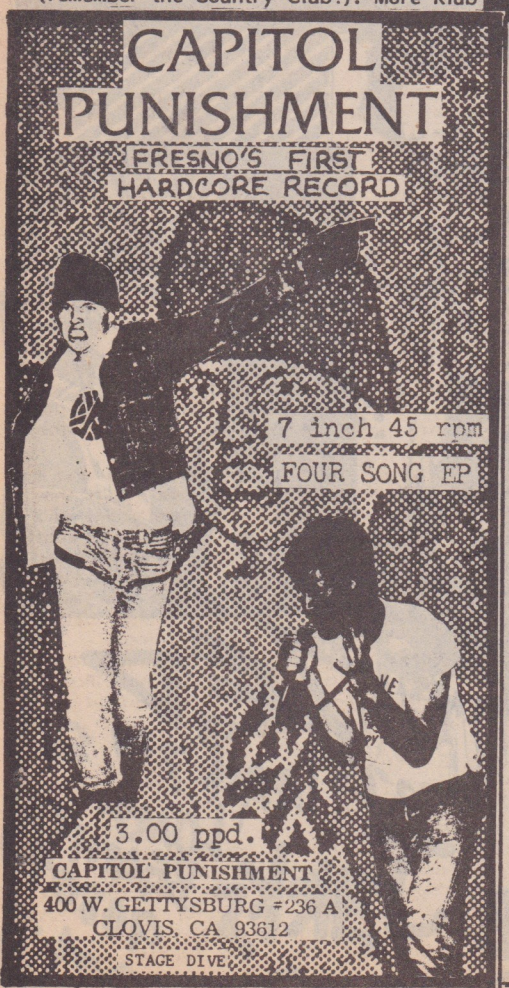
New band round-up: DECRY getting gooder wit each show...ST VITAS, not to be confused with S.V.D.B. (St Vitas Dance Band), is being compared to MOTORHEAD...PLAIN WRAP- I just saw them, which was most likely their first show, and they were pretty cool...PATRIOTS, HC beach locals w/ good self-made 7" EP.

Photo by Mouse

Photo by Mouse

Vinyl news:RF7 7" out w/ CREEDENCE cover "Fortunate Son" (here's some added trivia:the MINUTEMEN once recorded their version of that song for the "Hell Comes To Your House" comp, but it was rejected due to someone's lameness). Speaking of Hell, "H.C.T.Y.H. #2" coming soon on Bemisbrain...SOCIAL D's new 45 promoting their forthcoming LP, is out(?). STALAG 13 12" EP in the works, on a merger label, half their own, half Spinhead. We Got Power's "Party Or Go Home" 43 band 12" still in Never-Never-Land. SST has 12" by STAINS, OVERKILL, HUSKER-DU, and MINUTEMEN comin' at ya.

See ya, Dave & Drew



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M.I.A.

BACK FROM THE DEAD

This is the story of a band that had been given up for dead, but miraculously re-appeared, stronger than ever. We begin this saga by going back to New Year's Eve 1979. The place- Las Vegas, Nevada. The occasion-the birth of one of America's earliest and best hardcore secret weapons....M.I.A. The attack team was made up of Mike, singing; Nick, guitar; Paul, bass; and Chris, drums.

Given the limited possibilities for making trouble in Vegas (they mainly played their song "I Hate Hippies" to small crowds of hippies), Nick quit the organization, moving out to Orange County, California-the thrash capital of the world at the time. The rest of the guys followed, and they regrouped, forming a new base camp in Newport Beach. But all did not go as planned, They were not exactly greeted with open arms.

N: The only problem we were having in Orange County was that people there kind of run in cliques. I don't think the punk scene in Orange County is united at all and like in a type of thinking way.

M: They had some people in there called the League and they're pretty united. But basically it was due to the fact that we were from another place, we just came right into their territory, and maybe they felt threatened or maybe they didn't, I don't know but we just didn't have many friends out there and we just would play and play and we'd play our brains out. Towards the end, before we broke up, we played a show with CIRCLE ONE and we had good shows- the last show we started getting a little response. People were starting to come to the shows with M.I.A. t-shirts on and stuff, but we just didn't know enough people out there.

More problems loomed on the horizon too. Mike ran afoul of the law, and had to return to Nevada till things cooled off.

COLD SWEAT

You commited a crime
It's nothing to you
Planned so well
You couldn't get caught
A knock on the door
Cuffs on your hands
Nightmare lives
Cell door slams

Give it up
Pay it back
Do what your told
Untill you crack
Can't get away
From the mess
If your guilty
You'll confess
Die for society
Cheat on your wife
What the hell
It's just your life

Give it back
Pay your debt
They'll never let you forget
Try to get away
They bring you back
To the same cage

Their momentum was severly affected now, and various members went their seperate ways.

M: I went into the ORANGE COUNTY JAIL QUARTET- we were a great blues band. I went into SELF ABUSE. After I got out I went back to Las Vegas. I was in TWISTED MORALS first, that was my own band, and we broke up, due to the bass player was a hippie and I just didn't like it.

C: I joined SHATTERED FAITH.

ALL: Wow!

C: I don't give a fuck what anybody thinks man, I think we're fucking hot. Fuck anybody who doesnt fuckin' like us. Fuck you. I don't care. Fuckin we're different, fuckin we don't sound like every other fuckin band in the fuckin entire world.

P: Hey, I don't really intend to plug SHATTERED FAITH, but I really think a lot of people comment about SHATTERED FAITH in haste. And T.S.O.L.

C: Fuck it, we ain't like everybody else. That's the band I joined and now I'm back with these guys because this is my true band, this is the band my heart's with, man. Fuck, I wish we could have stayed together the whole time, but we didn't and I had to do something and fuck it.

M: And he's obligated to SHATTERED FAITH, too, and we understand that and so we just work it out with them and their band.

C: It was a good change of pace for me especially.

M: He'd get a chance to play fast and then medium.

C: I really like it.

P: And me and Nick, kind of sat around and did nothing for awhile and then we started our own little group called the PANTY SHIELDS and played all over.

M: Jazz funk punk.

N: The concept behind that is that there's a lot of ther styles of music that are akin to the punk movement. For example, a lot of the blues music from the 30's, 40's and 50's, in the lyrics they talk about oppression and hard times.

P: It's just we felt that there's a lot of music, like Undergrounds and punk gigs that the kids really didn't get a chance to hear. So we wanted to provide an alternative.

N: I don't think it's really realistic to listen to only hardcore.

P: Any kind of music.

N: It's like eating only carrots.

Simultaneously with this, other events were taking place. Prior to breaking up, M.I.A. had gone up to Reno.

N: We went up to Reno and met up with Kevin Seconds and the whole crew up in Reno.

P: Dim and Tom and Richie (SECTION 8), and of course, the WRECKS, too.

N: Reno's scene's really great, man. It's a great scene.

C: If it weren't for them, I wouldn't be talkin' to you right now. And that's the truth.

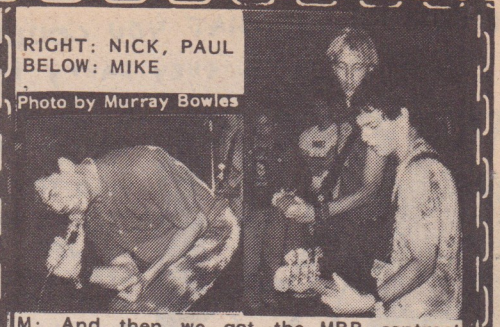
So a track from their demo got on the MRR "Not So Quiet.." Cal. and Nev. LP, and they in turn recommended M.I.A. to Bomp, who put them on the American Youth Report comp LP. Shortly thereafter, Smoke 7 Records put out an album called "Last Rites"; one side by M.I.A. and one side by GENOCIDE-both broken up at the time.

M: So we went in the studio and we made a demo tape they gave you and got the record offer and so we made the record on Smoke Seven with GENOCIDE.

N: Who we didn't get a chance to hear before the record came out.

M: We had no say over the other band. When we signed the contract we didn't know.

N: We still haven't received any money for that record, by the way. He owes us a 12-pak of beer at least.



RIGHT: NICK, PAUL
BELOW: MIKE

Photo by Murray Bowles

M: And then we got the MRR contract which is realy cool.

MRR: Did you guys get your money?

C: Yeah, all the bands I've been in and stuff- that's the fuckin' only time I've ever received money. Ever, I swear to God.

M: Of all the three contracts we've received, Alternative Tentacles is the only one that ever paid us.

N: Mom's real proud of us.

P: After that we'd like to make a record of our own. I think a lot of people didn't buy the "Last Rites" LP because of the GENOCIDE side. Felix (Smoke 7) thought it would be a good idea to put two such different bands together. N: But I think he favored GENOCIDE over us.

P: Yeah, he did. That's why he gave them the A-side.

M: He told me over the phone that they were "the ANGRY SAMOANS of New York".

P: Which is ridiculous.

M: If I were the ANGRY SAMOANS, I'd knock on his door and mow him down with a sub-machine gun.

As a result of these releases, M.I.A. started getting inquiries from all over the world as to their whereabouts. As the public pressure mounted for some kind of accounting, the boys decided to give it another shot. Was the 'old magic' still there?

C: Surprisingly, it is. Man, the first time we practiced, it was hot!

N: I think we're better than ever.

P: We should have broken up and gottten together a long time ago.

MRR: Isn't there another band called M.I.A. now?

P: There's a couple of them. But that's okay.

They recently played in S.F. and proved that point. But the old scars from years of being 'out of it' are still there.

M: It's kinda weird right now, since we've been 'on ice' for the last year and a half. Right now, the sound on the demo tapes are what people want to hear. After we've 'caught up', we'll go from there.

Hopefully, these vets will be able to make up for their lost time, readjust to the present, and get their message out.

N: To me, politics is for politicians and I think in order to really change things that instead of attacking all the politicians and the government and stuff, I think what you need to do is to get deeper into the society, get more people involved in your ideas, and I just think that the more people you get involved, the better chances you have of changing things.

M: So we don't, like, attack a thing. When we talk about Reagan, it's not like a personal attack on the President of the United States, but more on the presidency.

N: Even though he is an old fart.

If anyone out there is interested in welcoming these guys back to our scene, here's how.

M: You can call us at (714)642-6576, in Orange Co., or write us at:Americans Against Everything/ 244 Zion Dr/ Las Vegas NV 89109. Or write us at 1125 Hollydale/ Fullerton CA 92631.

N: But we might get kicked out of there.

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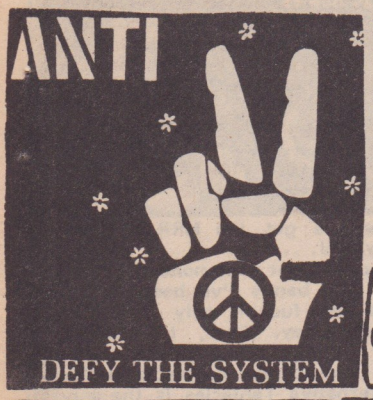

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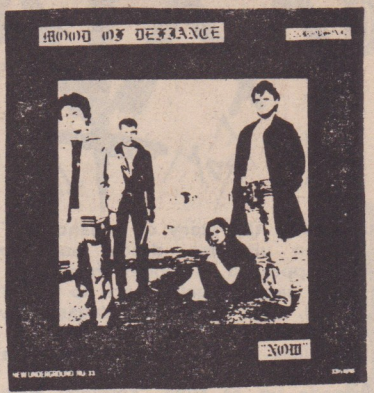

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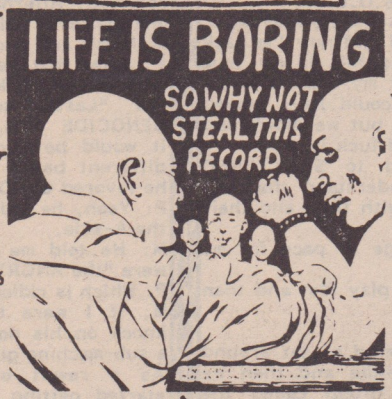

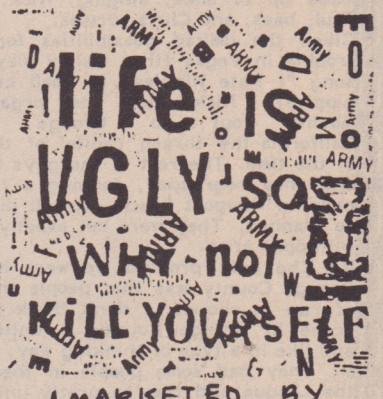

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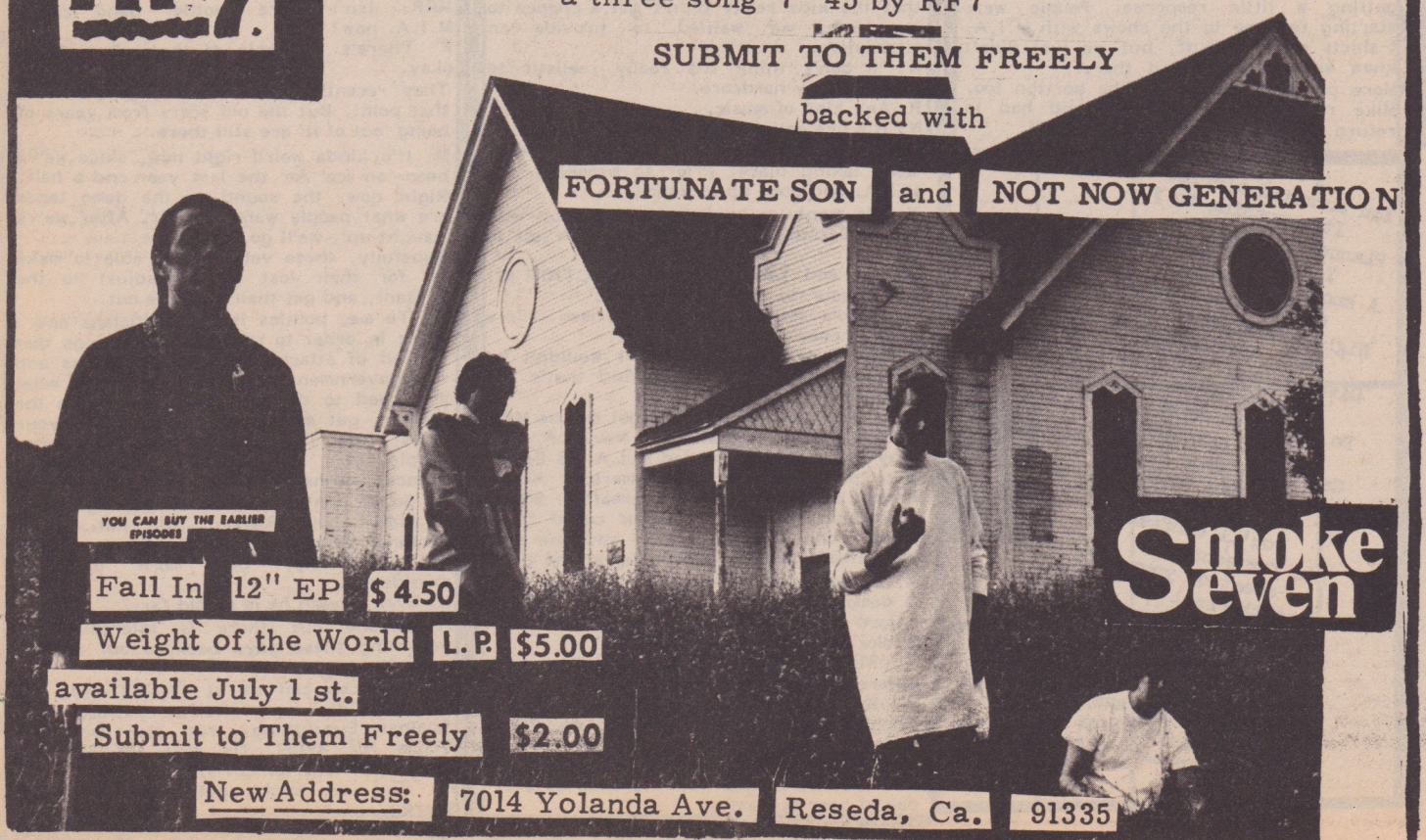

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Felix and Robert of

RF7

MRR-What sets you apart from other bands in your area?
R-We don't have any strong points of view on anything. We're not fanatical about telling people what to do.
MRR-So what has led you to be involved in punk then? What's the attraction?
R-Freedom...to do what you want.
F-There's not so many limitations.
R-More accepting of things. ..musical arrangements and lyrical content, such as cussing. I don't say everybody should cuss, but it's an emotional thing.
MRR-You can get that in other kinds of music.

R-Not as much. It's more extreme in punk.
MRR-Do you think punk is still "free" or openminded?

R-I think it's getting locked in...more closeminded..like any sort of movement gets. A certain style evolves out of it, people then follow that style. The freedom gets lost. Something new has to evolve.
MRR-You don't see any way to build that in? R-I don't think that's possible when you get a large amount of people involved. Then it becomes stereotyped. Everybody wants to be part of the crowd..short hair, studded jacket. From my experience , it didn't start out that way. It was open to something new. Now, it's getting like "if you don't have a skinhead, you're a wimp, and we're gonna beat you up".

MRR-Don't you think, musically, there are severe limitations of what you can do in a one minute song?
R-Yeah, in a minute you've got to be very violent and attention-getting. That's what attracts me. I like loud, fast music.
F-I know that's what attracted Nick and Walt to it initially..the speed of it all-the adrenalin build-up. The fact that I couldn't sing made it a perfect outlet to be able to just scream. So rather than being an incompetent rock band, we're a competent punk band.
MRR-You said it, not me. So, do you still see punk as an alternative?
F-At this point it's still the best alternative. MRR-Let's talk about some of the lyrics. Felix, do you write them all?
F-I write them almost completely, except for "Vampire Lady", "666 Head", etc. that Nick wrote.
MRR-What's your motivation in writing?
F-Most have a social relevance, more than anything, based on experiences, things I see, or if something finally bugs me to the point where it makes an impression on me.

MRR-Some examples?
F-The song "Viet Vet" was my compassionate song about where the blame should go because these guys were forced into war and came back to pay for it. The line "screwed up, fucked up, losers" a lot of people took to be a putdown of the vets, but actually that was how I saw my friends come back, trying to adjust. It's not their fault. The reality of seeing your friend with his head blown off makes it snap inside more than the drugs, etc.

R-That's the freedom of the punk thing to be able to say that.
MRR-There's been a lot of songs in other genres covering stuff like that.
R-This is more emotional or blatant. It's not being sorry, like a folk song.
MRR-I think that's a stereotype. Dylan's "Masters Of War" with "I'm gonna spit on your grave"..that's anger.
F-Yeah, that's as strong a statement as you can make.
MRR-What are some other themes?
F-"Fuck Money" was where I found myself thinking about 80% of my waking hours. Then I said, "hey, why am I doing this?. Fuck money, fuck its disciples, fuck you if you worship gold". MRR-You said earlier that you don't have strong opinions, but these seem strong.
F-We do have strong opinions, but they're not necessarily down one line. We may go this way or that way on the same record. I go about giving viewpoints like "have you thought about this condition this way" or I may show you the other side of the coin-not tell you which way to think, but here's some differing views. In "Fuck Money", the song leads you to believe I'm saying "no, it's not important", but ultimately I do think it's important. It's a question for you to answer, to stimulate you, make you think. I've gotten letters from kids who said songs have made them think about something, and that's as much as I can ask for. I don't know the answers, but can bring up a lot of points of view.

Photo by Mouse

MRR-Do you have something against having answers?
F-No, if I know an answer I'll throw it out there. It's my opinion of an answer. But I leave a lot of room to read things in. What I may mean is not at all what most people might think about it. When I'm writing, I'm looking for poetic justice, something that flows and is thought- provoking. Maybe I know there's more than one meaning at the time I'm writing it.
MRR-You try to be specifically ambiguous.
F-Maybe so, to where it leaves it up to you to pin it down.
MRR-Since Nick isn't here, and I have some questions about some of his lyrics, perhaps you can clarify a bit. Some of them didn't seem vague at all, more like a hatred he's expressing, using generalized terms which didn't leave me a lot of room for misinterpretation.
F-Where my lyrics are vague, I think his are nonsensical. His songs follow a similar pattern. He creates a story-he doesn't always tie up the loose ends, but I think he uses interesting idioms, creates interesting situations. He likes to create a little controversy.
R-In his personal life too.

MRR-In terms of the impact that lyrics have on people and the objections I raised about generalizations...do you think that's a false fear?

F-No, the reality of it is, once the lyrics are out there in public, they do have an impact. The WHO's "Quadrophenia" changed my life. And based on responses I've gotten, I've had an affect too. So, some care should be taken. But in the punk realm, it should all be taken with a grain of salt, as far as "overkill" type lyrics.
MRR-You think it's mostly tongue-in-cheek or shock value?
F-Shock value. As Bob said, the ability to be able to say these things is part of the reason for saying them.
MRR-Sure, one song is not going to really change someone's character. But what if you have a spate of songs, say, urging violence on a certain stereotype. That might go a long way to re-inforcing existing prejudices in people, strengthing ignorance. On one hand you're saying we have this freedom of speech so let's use it, but on the other there can be lots of abuse too.
R-It may cause a stronger reaction against te initial prejudice. It just serves to widen the territory of what can be discussed.
MRR-Four or five years ago though, it seems that a much wider range of subjects were being dealt with in punk. Now it seems a lot narrower.

R-I think the TV media had a lot to do with that. I bet the majority of kids into punk now got into it through TV.
MRR-Also, the average age in the scene has dropped a lot, and when you're younger you don't have that much life experience to draw upon to write about. You have a smaller world.

R-That's true. But it's much more frustrating too. You have less control over your life.

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GARY KAIL of

ANTI

DEFY THE SYSTEM

MRR: Gary, you're in a couple of different sounding bands. Why don't you explain some of your musical background and interests.

G: I listen to hardcore, but more often than that I listen to JEFFERSON AIRPLANE, circa '67-'69 or '70. Very influenced by COUNTRY JOE AND THE FISH too-their first 2 albums. It is coincidental that all the music I listen to from back then came out of San Francisco. CREEDENCE CLEARWATER REVIVAL. I just like that music a lot. I can't just do thrash music, but I can't abandon it either because I like fast, aggressive music that makes your heart beat at a rapid rate.

MRR: What about the experimental music?

G: Yeah, I like experimental music. Over 1/3 of my record collection is noise, etc-STOCKHAUSEN, CAGE, ROBERT ASHLEY. Lately though, I've been evolving towards music that has ideas, exclusively. I don't want to do music that doesn't have ideas anymore.

MRR: When you say ideas, do you mean ideas in the lyrics or ideas in the construction of the songs?

G: Both. Mostly lyrics. We have ideas in the music. In ANTI, for example, we've always focused on music. The lyrics were secondary. At least in the case of the songs that Danny wrote. I don't want to see that anymore. I want the lyrics to be the primary consideration.

MRR: I've read some reviews of ANTI that said it's just generic thrash.

G: That's our first album. Those are songs we wrote over 3 years ago. It was only released recently. It just took too long to be able to afford to get it out.

MRR: On the new ANTI LP, there's more of a pop aspect to the thrash, no?

G: What happened was that I gave control of the band over to Danny, who's more pop oriented- STIFF LITTLE FINGERS, BUZZCOCKS. If you look at the credits, you'll notice he wrote most of the songs. It was a combination of being lazy at that time, and other things which are too complex to get into.

MRR: You were also in MOOD OF DEFIANCE. Is that still happening?

G: It;s been on and off. But we broke up officially. MRR: Is that still another avenue for your musical expression.

G: That's a good question. I was in 6 bands, and I've started to cut the number down cuz I realized "how many ideas can you cut 6 ways." I've cut it down to two. ANTI and a second band called PRODUCT. It's me and Jeff Charroux playing all the instruments. Our goals are to be as artistically expressive as possible.

MRR: Is there going to be something coming out?

G: Certainly.

MRR: Alright, let's talk some now about your lyrics. You told me about how you've been branded as "peaceniks" or whatever. What's your response to that?

G: Well, I am a peacenik. I don't want war. I don't want to die so somebody can fill their pocketbook or satisfy their mania for conquest. I feel like reciting DISCHARGE lyrics. They say it better than I can.

MRR: You've said your lyrics are primary now. What are you writing about?

G: I wrote a song about transcending animalistic impulses. We're animals, granted. But we're the only animals that have the ability to transcend our animalistic behavior. We can transcend our relying entirely on intuition. Whereas you notice lower animals rely completely on instinct. I've got a bunch of others which I forgot because I'm on drugs at the moment.

MRR: The '60's seem to have had a heavy impact on you, both in terms of your music, and in terms of philosophy. How did that happen, since you obviously weren't around then?

G: I'm 23, and I caught on the tail end of it. I was a yippie during '71. I was 13 at the time. I refused to wear socks. That period left a big impression. You know how information comes into your mind, and then 3 years later it changes, it gets incorporated into your belief system. But it was more than that wasn't it? You were around then. I love it. But, I always question my beliefs. Whenever I get a belief, it's hard on me. I go crazy sometimes, questioming them, going over and over it in my mind. Am I just being me, or is it really valid?

MRR: Literature-wise, do you have time to do a lot of reading?

G: Yeah, I thoroughly enjoy reading. I dropped out of school at 9th grade. I've gotten my education by checking out books at the library. I've read mostly philosophy, which ties in now to what I do to make money. A lot of people take philosophy and are not able to incorporate it into any financially sustaining endeavor.

MRR: What philosophies interest you?

G: Zen, by far. Because zen is so non-dogmatic. I think Christianity has a lot of valid insights, but it's too dogmatic. Especially the way it's interpreted by the fundamentalists. So zen is non-dogmatic, plus everything else. My major philosophical/religious influences are Alan Watts and Mark Smith. He (the latter) is absolutely brilliant. I want to marry him! I heard when Mark Smith performs, very often he does so with his back to the audience cuz he's so shy. How great can you get! Do you know who Mark Smith is? He's the singer of the FALL. They're brilliant if you just listen to what he says. He has this theory of obscurity, somewhat like the RESIDENTS. He keeps the vocals real low in the mix, so that you have to try hard to decipher what he's saying. But it's valuable once you get it. You gotta try harder.

MRR: Any suggested reading?

G: Art And The Anti-Art by Hans Draeker. it's about Dada, the Dada movement from 1914 to 1920-22. He covers surrealism , after it evolved into that. It focuses primarily on Dada though. I think a lot of MRR hardcore readers can find similarities, and they can find enjoyment from reading about this.

MRR: How about your label. You've put out a bunch of compilations on New Underground (Life Is So .... series), and other stuff. You aren't a rich person, come from a lower-middle income neighborhood in Lawndale. How can you afford it?

Photo by Rikki Sender

G: My mother lent me the money initially. Now, it's self-perpetuating. Every single dime I get goes straight into new albums. That's what keeps me from being rich. Ha ha.

MRR: What's your criteria for picking artists? G: Anybody that I think is an artist, that has something to say. And that I admire on a humanistic level. That's how I judge people. It's weird, you know, how you judge people sometime, that they have this asset or that. I just go "well, how humanistic are they?" That's a very good basis to start from. Is this person doing something for the good of humanity, was he raised right so that he's respectful about other people's property, beliefs, etc. And open minded enough to give other people consideration. That's so rare these days. My new girlfriend, Gigi, noticed that I've been able to weed out the non-thinking people. I don't have anything against them unless they're violent. My friends are the nicest people I associate with.

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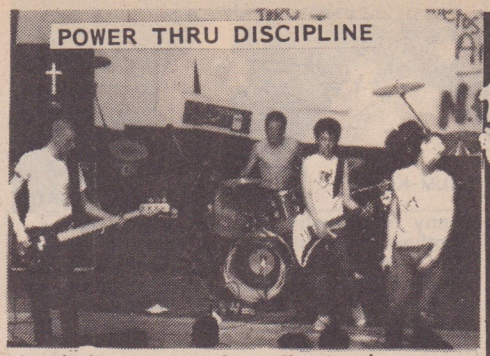
DOOMSDAY MASSACRE

HOUSTON-Howdy! I thought we might write a little ol' letter to ya'll and let you know what's happening. And it was really slow here for a while, what with two of our major clubs (the Island qnd the Omni) closed down due to absolute harassment. For a while it looked pretty grim! Then, when it seemed we'd all lost hope, we survived! DOOMSDAY MASSACRE, ironically, saved the scene. They've opened up their practice hall for visiting bands-it's great! A really tough scene. They're calling it "The Warehouse". So far, LEGAL WEAPON, M.D.C., SCREAM, D.R.I., OFFENDERS, MARCHING PLAGUE, and DISAPpointed PARents are just a few of the bands who've played. And we want more! Anyone who is interested, contact : Ronnie Gee / 2147 Lexington / Houston TX 77098 / (713)521-3293.

P.S. We're fighting for survival now, but we're still kicking (not shit, either). Oh yeah, if you see any of our bands out there, send them home where they're needed.



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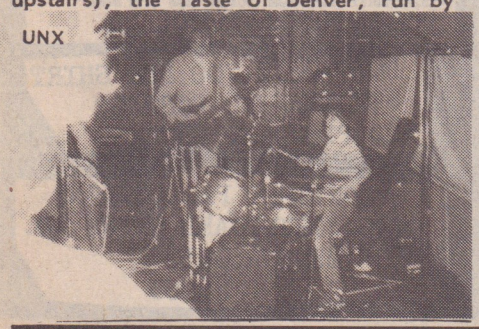
COLORADO

Time to update you guys on the HC scene in Denver. No San Francisco, but what the hell. Though we're predicting Denver will become a major center for HC when S.F. dies (well, didn't L.A. die?). We have only 2 major problems: cops-known for being criminals here-they like to shake down punks and make it as hard as possible to have gigs. But gigs move around so much that the cops find it hard to keep up. And few places open permanently for shows. Yet still the show goes on. They occur at places such as Slovenian Hall, German Hall, and the Rainbow Theatre for big gigs, the Bellview La Grange in Fort Collins, the Dust Bowl (a warehouse like Tool & Die without the upstairs), the Taste Of Denver, run by

UNX



BUM-KON

Sonny who really has his shit together. Another club should be opening called That New Club. Out-of-town bands, Denvoid loves you! Please contact Sonny at Taste Of Denver (call operator) or Headbanger at Box 7038-A, Denver CO 80207.

Locally established bands are getting great, and new bands are forming quickly. My favorites include BUM KON and U.S.A.(UNNATURAL SEX ACTS), and the old WHITE TRASH. Other good bands are the new WHITE TRASH, PEACE CORE, CHILD ABUSE, LEPERS, SHAMED HATRED, HAPPY DAY, MODERN YOUTH, SIGNAL 30, and FRANTIX. Zines include Dead Silence, Virgin Slut, Rip Shred Tear, and Archetype Morality.

Denver's crowd is basically pretty young, causing a problem with"21" shows. People are pretty peaceful, drunks live happily with straight- edge, problems arise only with bands that become headstrong and start dictating. Also, people seem to slam and not thrash, but they're catching on. Denvoid was once a pup, but now it's growing with energy and turning into a big bad thrashing city. Thanks, Exile Voluntary.

BOULDER

A few late notes. Both FRANTIX and CHILD ABUSE have broken up. New band around called BAD CIRCUS. UNX are pretty good. They have a third grade drummer! Unclean records is supposed to put out a Colo comp with at least 13 bands. John Weyland

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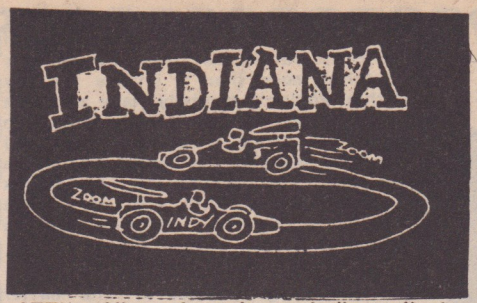
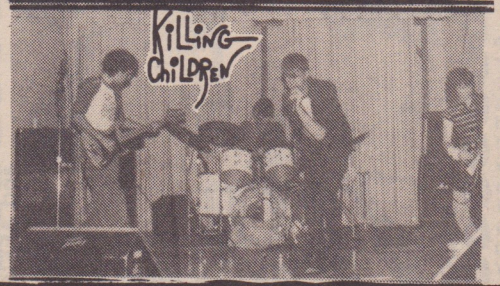


ATTN: All punk rockers, Indianapolis is now accepting all punks. Do you realize that Indianapolis is 88% cleaner? We have a hall for bands to play at called "Indianapolis Academy of the Arts" where we have had eight shows since February including G.B.H., WHIPPING BOY, DIE KREUZEN, AOF, VIOLENT APATHY, LEGAL WEAPON, SACRED ORDER, and the CLITBOYS. Future shows include the NECROS on Sept. 11, and LEGAL WEAPON on Sept. 17. New bands include CHEMOTHERAPY who managed to play their first show and put out a 7" EP "I Don't Want to be Watched" within a 3 month period. It can be purchased by sending $2.50 to Uprising Records, P.O. Box 1315, Carmel, In, 46032. Other new bands include WHEEZING COMBO, formed of ex- memebers of THE LAST 4 DIGITS, CHEESES FROM FRANCE, and YODEL LIKE MAD. These guys produce some mean noises with a beat. Write them at P.O. Box 214, Carmel, In, 46032. Now for the bad news, POISON CENTER called it quits last month, but not before being immortalized on the Master Tape Vol. II. The ZERO BOYS have finished their second album "Pay Back is Hell". It should be pressed and ready to be released next month. You can catch some of their newer material on The Master Tape Vol. II. Speaking of which, it's finally out and available from

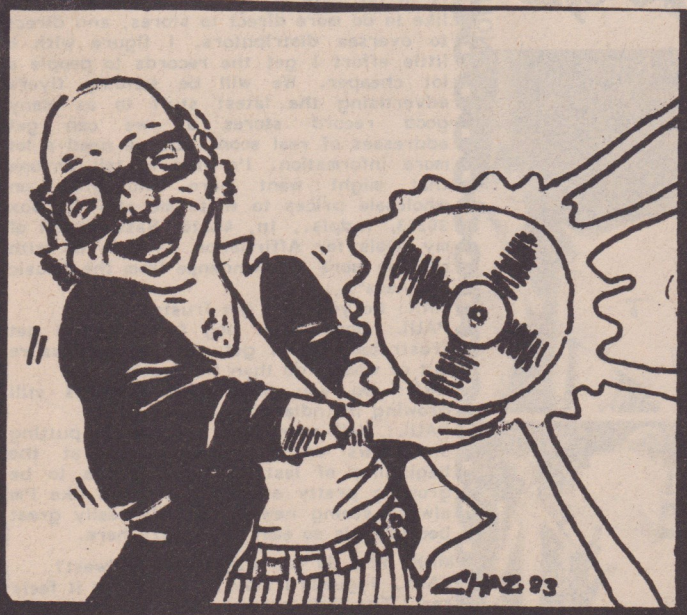


Photos by Joy Norris

Affirmation Records, (P.O. Box 30253, Indpls, IN 46220) for $7.00 pp. also available from Affirmation is the new ARTICLES OF FAITH "Wait" EP. ($2.50 pp) coming soon, a 60 minute cassette featuring two bands from Ferenze, Italy, CHEETAH CROME MOTHER FUCKERS and I REFUSE IT. Each band respectively taking a side. And now for the big news, a new fanzine "Midwest Uprising" is in the works and should be out very soon. It will feature live reviews, interviews with LEGAL WEAPON, TOXIC REASONS, and the CLITBOYS. Also included will be lost of news from around the midwest and around the world. It's only 50¢ from Midwest Uprising, 127-6 Marshall Dr., West Lafeyette, IN, 47906. In the works also is the Midwest Uprising VIDEO fanzine, which should hopefully include G.B.H., TOXIC REASONS, CHEMOTHERAPY, KILLING CHILDREN, WHEEEZING COMBO and lots more. More about that in next issue. Other scenes in Indiana include Columbus, Indiana where both ADROPOV'S ASSASSINS and The PATTERN broke up, the PATTERN may be reforming. KILLING CHILDREN are still playing and plan to keep on playing. Their EP "Certain Death" is finally out and available from Gravelvioce records (P.O. Box 1204, Columbus, IN, 47201- 1204) it is $2.50 pp. Other punk rock stuff available from Gravelvioce includes the "Columbus Compilation Cassette" ($5.00 pp) and Blow It Off fanzine (50¢). Other scenes include Bloomington, where the GYNECOLOGISTS have just finished making a tape on a 16 track recorder, but I'm not sure exactly what they are going to do with it. Another band from Bloomington is MOTO-X who I believe might have a tape out, but don't quote me on that one. If anyone would like to play the Academy in Indianapolis please call (317) 844-8157- Butch, (317)636-8742-Paul or Marvin, or (317) 844-7164-Joy.

Carl Haynes-editor Midwest Uprising

WE DON'T WANA MAKE ANY MONEY FOLKS. WE JUST LOVE TO SELL PUNK ROCK



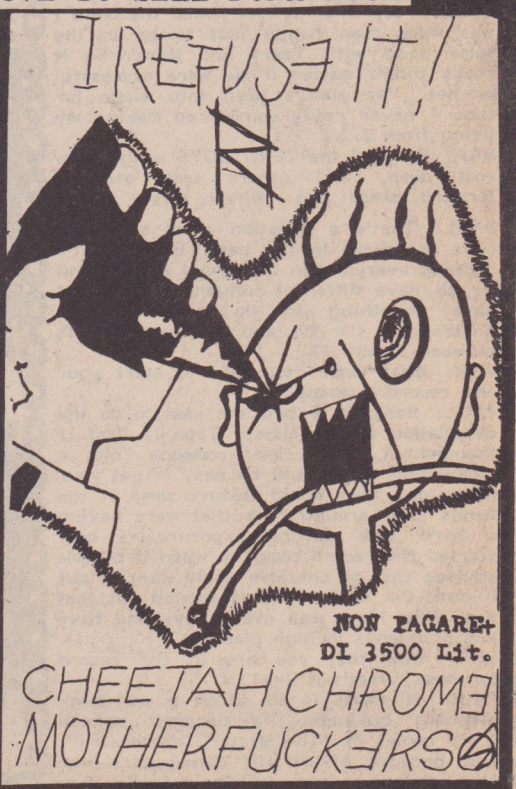
The Master Tape.....$5.00
Compilation, 11 bands, 24 songs.

The Master Tape Vol. II..$7.00
Double album, 19 bands, 43 songs.

A.O.F., WAIT, EP.....$2.50
3 new songs from chicagos finest.

All prices post paid.

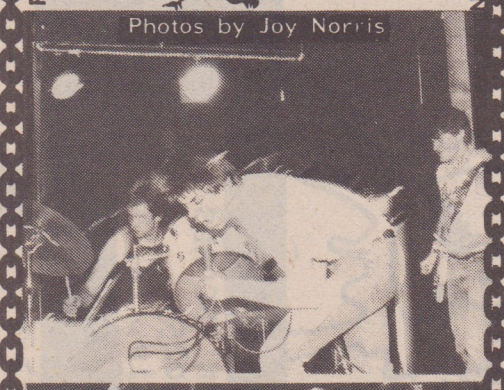
AFFIRMATION RECORDS
P.O. BOX 30253
Indianapolis, IN, 46220



60min. Casette w/ I Refuse It, and Cheetah Chrome MotherFuckers from Firenza, ITALY. Good quality..$5.00

PAUL MAHERN of Zero Boys and AFFIRMATION

Photos by Joy Norris



At age 19 Paul Mahern has already accomplished quite a lot. From being lead singer of the ZERO BOYS to starting Affirmation Records, and putting out "The Master Tape Vol. I & II". What follows is an interview that took place over several days in which Paul discussess why he does what he does.

MRR: How old are the ZERO BOYS? What have been some of the accomplisments?

PAUL: We formed in June of '80. In Sept. of '80 we released the "Livin' in the 80's" EP. It was a 7 incher with 5 songs. On our own Z-Disk Records We managed to get rid of all 500 of them. This version of the ZERO BOYS, which included John Mitchel on bass, can also be heard on the Gulcher Records Compilation "Red Snerts" doing "New Generation". Then in June of '81 John was replaced by Tufty. We recorded the album "Vicious Circle" in November of '81 but it wasn't released until the summer of '82 on Nimrod Records. Once again we managed to sell out the whopping 2000 pressed. That was our last record. Since then we have been on both Master Tape I & II. We have a new album that's being finished right now titled "Pay Back is Hell". It should be out in a couple of months.

MRR: What have you done in the way of tours?

PAUL: The ZERO BOYS have been on two tours. Once to the east coast in the winter of '81. We played various dates in Boston, and one date in New York at A-7. It was a relatively unsuccessful tour. Then we did a west coast tour after "Vicious Circle" came out in the summer of '81. This was a total unorganized fiasco which resulted in the break up of the band. I must say I have much respect for any band that tours today on that level. We plan on doing another east coast tour as soon as the new record comes out.

MRR: Do you consider the ZERO BOYS to have been successful?

PAUL: Yea, when I first joined the band I was more than happy just to be in the same band with Terry and Mark. So it really didn't matter if we were successful or not. I've always been into music for fun. I never really considered making my living from it.

MRR: Some of the ZERO BOYS songs seem real deep, and others seem straight forward, almost pop. Why is this?

PAUL: That's a question a lot of people have asked me in the past. Basically it's because everyone in the group writes, and we all have different influences. It might have something to do with the age differences. I'm 19, and everyone else is between 23 and 27.

MRR: What made you want to start your own record company?

PAUL: Basically I had the idea to do the compilation album (Master Tape I) first. I thought it was time someone did a compilation that would be easy to get your hands on. That would feature some of the bands from around here that were having a hard time getting exposure. I only started the record company when it became obvious that no one else would want to put it out. I'm really glad it turned out that way. Now I get mail every day, and have lots of friends in high places.

MRR: Now that you are in the record business, what's it like?

PAUL: It seems to me to be a real back stabbing business. We managed to sell 2,500 copies of "The Master Tape vol. I", and because of certain distributers who have failed to pay us for records they have long since sold, we ended up losing money. And of course the bands make nothing. It's funny now to watch these same distributors beg for "The Master Tape II", and the new AOF EP. I've learned to be very suspicious, and untrusting. Which is against my nature comletely.

MRR: How did you find the bands on "The Master Tape Vol.II"?

PAUL: Inside Master Tape I there was a poster, and on one section of that poster was a paragraph that asked any interested bands to send a tape to us for consideration. Then I just took what I felt to be the best stuff. One thing I would like to point out is that these compilations are nothing more than a chance for any band that wouldn't normally have a chance to be on record. It's not really limited to hardcore. I'm sure a lot of people will wonder why some of the bands are on the second one. It's because they are bands that have been working with very little reward for a long time, and they deserve the break more than anyone else.

MRR: How many volumes of The Master Tape do you plan to release?

PAUL: I'd like to release as many as there are bands that want to be on them. I'd love to see "The Master Tape Vol. 16". Who knows what kind of bands would be on it by then. I think there will always be a need for these compilations. i just wish more bands with different sounds would send me tapes. Don't get me wrong, it's nothing against hardcore. I know there are a lot of good bands out there, and I don't want any of them no matter what kind of music they play to be afraid to send us tapes for consideration.

MRR: Do you think you will sell more Master Tape Vol. II's than you did of the first one?

PAUL: Well I hope so. A lot of things have changed since the Master Tape I came out. Just look at the pages of Maximum Rock &Roll. There are so many hardcore records coming out these days, and most people have very little money to spend on records. On the other hand there are a lot more bands on the second one and sales to people who have seen them live will surely increase. That doesn't answer your question, but the fact of the matter is that I really don't know.

MRR: What are some of your goals for Affirmation?

PAUL: I guess my biggest goal right now is to do more of my own distribution. I'd like to do more direct to stores, and direct to oversea distributors. I figure with a little effort I get the records to people a lot cheaper. We will be sending flyers advertising the latest stuff to as many good record stores as we can get addresses of real soon, but we need a lot more information. I'd like to tell anyone that might want more information on wholesale prices to write me at P.O. Box 30253, Indpls., In, 46220. Basically all of my goals for Affirmation have to do with gaining more independence from the "music business".

MRR: Do you ever get frustrated?

PAUL: Does a fat dog fart? Sure I get frustrated, but I get much more pleasure out of what I do than frustration.

MRR: Do you think the scene is still growing in Indiana?

PAUL: Well ever since we started putting on shows on a regular basis at the beginning of last spring it seems to be growing pretty steadily. It seems like I'm always seeing new faces. It's really great because it's so easy to be lazy here.

MRR: Why do you stay in the Midwest?

PAUL: I guess I stay here because it feels real. The kids around here appreciate the few shows they do get to see. Also, to be a punk from Indiana means that you went lokking for punk rock---not becuse all the kids at school are punks. It's real rebellion. Everyone knows one another, and I like the closeness. I really don't see how it would benefit the record company to moves, besides all the heavyweights come from the Midwest-- CRUCIFUCKS, DIE KREUZEN, A.O.F., TOXIC REASONS, and the list goes on.

Interview done Carl Haynes, Midwest Uprising

HEY LOOK, IT'S N.E. OHIO NEWS!!!!

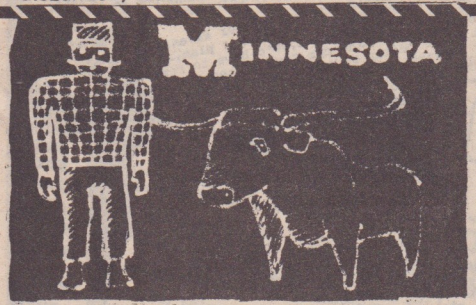
by TOM HAWK

Things in the Cle/Akron area seem to be simultaneously getting more fun and more boring at the same time. It's kinda weird. While there's a ton of bands and there's shows every week, it seems like a lot of the energy of last fall/winter has gone down...maybe it's the extremely hot summer...or all those great movies cable TV has been showing like "Return From Beneath The Planet Of The Swinging Cheerleaders". Don't ask me what the deal is, but turnouts to see local bands have been disappointingly small. Of course, the "big" out-of-town bands have done well. But that's to be expected. Still, people should support what we have right here. Maybe the release of the "New Hope" compilation LP will give the local groups some well-deserved credibility. It should be out by the time you read this, and features 11 area bands (GUNS, POSITIVE VIOLENCE, SPIKE IN VEIN, AGITATED, NO PAROLE, the DARK, ZERO DEFEX, OUTERWARE, OFFBEATS, P.P.G., and STARVATION ARMY) and is high quality both bandwise and soundwise... but then maybe I'm biased.

Other future releases:The DARK is putting out their own 7" EP sometime this fall (also on New Hope Records), and the OFFBEATS 7"EP will be out around then on Oops! Records. Band shit: OUTERWARE have disbanded, due to the fact that their bass player has relocated in Akron, plus they said they sounded "too tight" (the idea was to sound like shit. They did, but great shit)...too bad. AGITATED has also bit the dust, although there's a possibility of a reunion later this year. Good news for M.D.C. fans...the noise we're hearing now from STARVATION ARMY H.Q. is that things are a bit shaky right now. Guitarist Jim Crane is taking a few months off to work for his dad, and Fraser (voice) and Tim (bass) sat they're moving to Connecticut. Who'll be around now to cause trouble and piss people off (not to mention playing great music)? Someone should knock these guys heads together...might knock some sense into them. ZERO DEFEX are still around, but don't play out much. P.P.G. don't either...don't know what's going on with these guys. OFFBEATS have changed personnel again, throwing out rhythm guitarist Chris Justis, and adding new guy Doug, formerly of LOUD AS FUCK and ONE MAN'S HEAD. URBAN MUTANTS, SPIKE IN VEIN, The DARK, NO PAROLE, and POSITIVE VIOLENCE still going strong. PLUG OF THE MONTH: The GUNS..knock them on the ground, pick 'em up, and toss 'em around...2 young guys, 14 or 15 year olds..great little band. They also have the two best tracks on the comp. LP. They should play out more. So should the PLAGUE, headed by nice guy Bob Sablack, who never fails to bring beer when he comes over to visit...wotta dude. New bands (sort of): RAGGED BAGS from Kent...great VELVETS influenced group. QUEER PISS from Cle..slow, obnoxious drone, great, seldom play out or practice (who needs it?). CULT from Akron...weird psychedelic punk..OK wit me. GUMBY'S REVENGE-Akron...just plain weird, what is it?

Clubs: The Dale-still in operation, but only occassionally.P.O. Box F-68, Akron (no phone). Pop Shop-Cleveland-big place, brings in a lot of out-of-town bands. Now experimenting with all-ages shows...call Chris (216)521-5350 days. Lakefront in Cleveland, another good place to play. It's a bar, but most kids get in anyway. Call Nora at (216)631-7387. Riverside Hall, all-ages, call Tom(216)464-3049. That's all for now. If you want to know more, write these zines:Oops! Mag & Records/ 6405 Meldon Dr/ Mentor OH 44060 (we don't give a fuck!), Contempt/ 9135 Johnnycake Ridge Rd/ Mentor OH 44060 (Joe's a pervert!), Lampshade? 3316 Elsmere/ Shaker Hgts OH 44120 (wear it on your head at parties), Negative Print/ 6625 York Rd/ Parma Hgts OH 44130, Slam/ P.O.B. F-68 / Akron OH 44308, New Hope Records/ 2729 Shelley Rd/ Shaker Hgts OH 44122, Own The Whole World/ 812 Stadelman Ave/ akron OH 44320.

P.S. Sorry, but "This Tapes Sucks" is sold out. So if you've sent money, we're now in the process of mailing out refunds. We've also changed our address, so your mail might have been lost. If you don't hear from us after a month or two, write and bitch. OK?



MINNEAPOLIS-Hi! New bands around town include THALIDOMIDE KIDS and CHURCH PICNIC. C.P. has opened twice for the HUSKERS; apparent objective:"Victory Through Speed & Power." They sound like they're winning! Record news. By the time you read this the new HUSKER DU album, "Metal Circus" should be out. It's a killer! Some local folks have been working on a hardcore compilation tape that will include: GROUND ZERO, RED MEAT, MR. SLATE, CHURCH PICNIC, LAST GENERATION, SKELTER HELTER, BOY ELROY, REPORTERS, WILLFUL NEGLECT, OTTO'S CHEMICAL LOUNGE, HYPSTRZ, and others. It should be out by Sept. 1. Also, a real fun energetic band LOUD FAST RULES, who have been playing around town for about 2 years have finished recording their first album. Should be out in the early fall. Bob of the HUSKERS produced it. And don't forget the already released LPs by RIFLE SPORT and MAN SOZED ACTION.

Alot of out-of-town bands have been coming through lately, and the Upper Deck has been the best for consistently having good hardcore shows. Most have been 2 show affairs; an early all-ages show, and a later show for drunks. This has been working real well, and the kids seem to enjoy it. A local band, the WARHEADS, put on quite an interesting show the other night at 7th St. Don, the singer, who has a reputation for being rather wild, stripped off all his clothes and ran around the club stark naked for 15 minutes until he was thrown out! Also, there's a club in downtown St. Paul called MacCafferty's that has started booking good bands. If your band wants to play the Twin Cities, contact: Fred at Goofy's Upper Deck (Mpls)at (612)333- 0855 (all ages, enthusiastic, may be moving to St. Paul), Kevin at MacCafferty's (St Paul) at (612)293-9198 (all ages), Steve at First Ave (Mpls) at 338-8388 (no minors shows yet), Drew Miller-3026 17th Ave, Mpls MN 55407 or John Copeland at 378-9429 (send records & tapes for airplay on KFAI, also for Goofy's), Kerry at 825-7920 (for help in arranging places to stay between shows). Try to play in both cities while you're out here.

Your Flesh zine is now located at 2100 Dupont Ave, Mpls MN 55405. A new zine is being organized(c/o Chris Letcher, 2424 Garfield Ave, Mpls MN 55405) to cover issues and problems and to get new people involved.

RUTH HANGIN OUT WITH THE HUSKERS

By the way, if the scene reports from Minn (and Wisc.) seem more upbeat than the rest of the country, it's not because we're hiding something. Over 2 million people live in the Twin Cities area, but we've got less unemployment and poverty, less mental illness, and less violent crime (we checked the statistics) than any other big-city area. The moral nihilism and self-destruction (the SICK PLEASURE "experience") that keeps dragging down the Calif scene is hard to find out here. Guess that's it. Till next time.

Chris Letcher, Jake Action, Jon Copeland

P.S. If you wish to send any tapes or records for Jon's radio show on KFAI, write him at 135 Melbourne Ave S.E., Mpls MN 55414

Wis con Sin

How to tell dad you're gay

SUBURBAN MUTILATION

SCUM

Rev. NØRB

TODAY'S SATANIC MESSAGE: ONAIP SYALP EEY YAWNET!

hiya kids! i'm mr. carbohydrate+ you're nick backwinkel!

NØRB: Okay, reading public, i bet youpre wondering how we, the lowly SUBURBAN MUTILATION from Green Blah, Wisconsin, got interviewed in MAXIMUM ROCK&ROLL, right? Well, we were wondering the same fucking thing! So don't ask!!

GARY: ...it's the biceps...

NØRB: Let's talk about something terribly important, like who we is and how old we is and our favorite breakfast cereals...

GARY: Okay, i'm Gary Farrell...i play guitar...i'm 18, and girls--i'm very cute...and my favorite cereal is, um... LUCKY CHARMS!!

NØRB: LUCKY CHARMS!!

GARY: Ya, that's what i'll say i guess...

QUEEVE: My name is Queeve...Steve... Olejniczak...i'm 17 and i like Cocoa Pebbles...

NØRB: --and sex with things that oink before they die...i'm NØRB and i'm twice as cute as Gary & Steve and i try to play bass on occasion...oh ya, i just turned 18 so girls, i can buy you beer if you're underage...i can buy SPEAKING OF UNDERAGE, STEVE--!

STEVE: [innocently] Wha?

NØRB: There's this certain 15-year-old groupie who SOMEHOW got a hold of my phone number--i don't suppose YOU'D have something to do with that?

QUEEVE: Well, I didn't fuckin' know--

NØRB: DIDN'T KNOW??? I got this girl calling me every fucking hour on the hour telling me shit like "Oh, Lover-boy! Play some a braek! I wish they'd play some punk on MTV!!!" and what she bought when she went shopping & i don't fucking need it! My little brother is taking all my calls right now! And do you realize he's told her that i've been at work for the last two days straight???

QUEEVE: Did you find the note?

REMEMBER NOW! REMEMBER NOW!! IF MY MOM ASKS, YOU NEVER SAW ME HERE!!

I KNOW THIS PIC WAS IN SICK TEEN ALREADY! SO FUCK YOU!!

sperm

NØRB: Ya, Sunday i'm unloading our equipment form the garage...

GARY: My 7 Marshall stacks and my phaser and my phlanger and my muff-fuzz-banana-twat-lip mark III--

NØRB: --and i take my shirt out of my case and this note falls out, all folded up in junior high fashion that says "Norb, High! I want to be your girlfriend! I like punk rock! If you want to be my boyfriend call me before 6:30!" I mean...

GARY: Statutory is my middle name!

NØRB: Don't let this little convo discourage you, girls--keep throwing yourselves at me at all times! Just don't call me on the phone when i'm trying to pass out...

GARY: Just wait 'till i find the perfect girl, we'll go trout fishing every night and fuck on the dock in the moonlight! I'll have this great reception with truckloads of free beer & Copenhagen...i'll have Minor Threat up to play an' we'll all be skankin' til we're little balls of fleshy pulp cause we got thrashed so many times...then i'll have my wife scoop me into a doggie bag--

NØRB: --and throw you inna blender, and then fill her Summer's Eve with the Gary Solution and consummate your marriage like that...i think we're starting to wander! Let's say who our favorite bands are!

GARY: OK, No Response and Art Thieves from Green Blah, umm...then i kinda got a top 5--Minor Threat, SS Decontrol, Sacred Order, Die Kreuzen who we just played with and are totally awesome, by the way...Husker Du and...oh ya, Angry Samoans!!!

NØRB: That's 6...no wonder you failed Calc! GARY: I didn't...and i got 6 cuz i'm counting on my hand and i count my penis as a finger cuz it's always in my hand anyway!

NØRB: Hey, baby, i groove on Die Kreuzen, Sacred Order, Husker Du, Replacements whose new album is great so FUKYU!, um, Circle Jerks, DK's, MDC, Angry Samoans, 7 Seconds... and of course, the Bix Bigler Band!!!

ALL: THERE'S A SCIENTIFIC NAME FOR YOUR DICK!

NØRB: Uhh...i get a lotta records, lessee--Negative Approach, Meatmen, Minor Threat, Government Issue...DOA, the Neos, i still like the Ramones so FUKYU!, UM...and the ANTI-NOWHERE LEAGUE Reign Supreme!!!!!!

There's more but who cares...

QUEEVE: My favorite groups are Kiss, the Sex Pistols, RF7, Die Kreuzen, Sacred Order, and whatever those guys said...

NØRB: Let's talk about our glorious early days as the Gurglers...

GARY: We started in 1980, we'd sit in my garage and bang around all day, Perry, our first drummer who got killed last December in a car crash--

NØRB: Hi Per! Write soon!

GARY: He'd beat on boxes with metal gun cleaning rods, we were absolute shit!

NØRB: We're still true to our shit roots cuz we still sound like shit!! It's a faster shit though...

GARY: It's one of those tapered torpedos that just slides out of your anus! NØRB: One of those hogs of logs that you don't know how long it is cuz it just zipped out in like Swiss Timing .06 seconds and you just hear this PLOOP! and you're 3 lbs. lighter...

QUEEVE: Jesus Christ you guys!

GARY: What's the fucking problem??? Don't you take a shit? That's what ya gotta do when you're trying to make conversation with someone, talk about shitting or farting because everyone can relate to it!

NØRB: Not in Amerika! It's like--I swear, only 25% of the people here take a shit! You could walk up to someone and say "Hey, i know you take a shit on occasion!" and they'll fucking deny it!! Half the people don't fart...no One jacks off...what do these people do???

QUEEVE: [singing] Don't fart don't shit, what do ya do...

NØRB: Ah! Next question--what do we do in our spare time???

GARY: I GET FUCKED UP YEAH!!!!! AW RIGHT!!!! EEEEE-HAAAAAAAH!!!!!!

NØRB: I work on my urinalistic effort, play pun krock music in my pun krock band...uh...drink beer, answer my mail, lose my mail, try to hit on females, masturbate, eat pizza, go to Goodwill & St. Vinnie's, tape flyers on my walls and read X-MEN comics, probably in that order...

QUEEVE: ...i don't do much of anything...

NØRB: I'm rollin' now, fave brand of beer GARY: KINGSBURY! Like Markie says, it've tried the rest now i drink the best...

NØRB: Yaa, Kings or Hamm's...admittedly, Buckhorn is rot, but for $1.99 a 12... All you MRR readers shoulda been at my 18th birthday party, we had free Buckhorn, Rhinelander & Kinsgsbury!!!

GARY: Sorry Ian, we're not as close to you as we'd like to be!!! We try!!!

NØRB: AHH!!! Lemme go ~~fix~~ get that article!

[NØRB races to bedroom to find said article]

NØRB: Okay, with the world as my witness, i'm gonna read this article outta the Oshkosh Northwestern from Aug. 14--Well, okay, i'm not gonna read it all but it's called "Hippie, yippie or punk, message is same", and basically, this guy is comparing punk to the 60's movement and so on...not wholly w/o truth or anything, but check out this little paragraph, if you would: "Punk philosophy is as diversified as the society it mocks. There is the orthodox punk view, preaching nothing in excess. The straight edge view says no drugs or sex for recreation. And the reactionary bent edge is best characterized by a punk band named Suburban Mutilation." Now that was fucking totally unwarranted! Not that i mind getting bad press from the fuckin'...Oshkosh North-Western but i don't think the fucker had any basis for this "reactionary bent edge" shit! I mean...what an asshole!

GARY: He had a little James Bond BAC meter in his shoe..."AH HA! My meter indicates a reactionary bent edge..."

NØRB: Well, this guy comes up to me after our show in Oshkosh the 30th, right after our set, and its like 1000 ~~degrees~~ in there and i'm in a severe Oxygen Debt state and i'm trying to dry off and catch my breath and this dick is warblin g on about shit...i got sick of him real quick...

GARY: Why didn't you tell him to fuck off?

NØRB: Cuz i was 0, depleted! Anyway, he goes "I heard that punks ~~xxxxxxxx~~ want world peace, unity and to break down stereotypes, right?" And i go "No. That's not necessarily my opinion. It might be my opinion, then again it might not be." I knew the guy was gonna cornhole us with some Official Punk Rock Philosophy, and i didn't want that at all, i don't care if the philosophy that he was gonna say all punks had was "Peace and Love" or fuckin' "Emma Grab Your Ice Pick", i just didn't want any part of it, so after everything he asked me to go "ya ya ya" to i just said "Well, not necessarily" and fed him a lot of ambiguous shit...i spose the "bent edge" shit came about when he said something about "the absence of a big pick-up scene atmosphere" and i probly said something like "Ya, i came here to watch the bands first, and pick up girls second" or something...i dunno, i was hyperventilating...

GARY: Basically we were screwed cuz if we were straight edge he woulda said we were naive heo-hippies anyway...

NØRB: Enough of that, lets talk about the S.U.M. curse!!!

QUEEVE: We were sposed to be on an album...

GARY: Master Tape Volume II and i'm still pissed off about that!

NØRB: Maybe some mailman's kid is rocking out right now!

QUEEVE: Tell 'em about us being on the Amerika's Dairyland tape...

GARY: We're gonna be on the Amerika's Dairyland tape with Die Kreuzen and Sacred Order and NO...

NØRB: And i guess we're gonna be on the NEW AWARENESS tape and some other tape from North Carolina and maybe the Axtion Records comp, although all the songs for all these different compilations were all recorded in Boo-Boo's machine were all Trivvers...and the copy that i sent most of these places is a 3/$1.49 Avanti tape i got at Shopko...i don't care, i like crud. And all these bands go into the studio and pay out all this money to dee how "professional" they can get their sound and it sounds so fucking wimpy it's pathetic! No names, no names...

GARY: We ain't goin' into a studio unless we're making a fuckin' record!

NØRB: I think Malignance paid like $60 for the studio time for their cuts on "Amerika's Dairyland" [i bet it's not even spelled w/a "k", i'll cut it out] i dunno about that theatre & crossing eyes] That's the Socratic Method!!!!!

QUEEVE: We should put out a record Goddammit! I wanna! I wanna!

GARY: ...ya, they all want ice water in Hell, too...

NØRB: We could, it'd really be no problem--i have the money in my savings account, and sooner or later i'm gonna get screwed into using it for college so the funds are there, but there's one weak link in the SUM daisy chain--

GARY: Its me--i'm sorry, but i'm going to Minneapolis 2nd semester for school! I'm sorry, but i can't take this fucking city any more!!!

QUEEVE: that's a wrench up our asses!!

NØRB: I have kind of a half-ass plan, if we got a new guitarist, we'd have to really overhaul the band cuz Gary writes & sings & plays guitar so since it would only be a bastardized version of SUM we could call ourselves ~~xxxxxxxx~~ "MUTILATION X-" or something so people would know it was

STRAINED MEATS

sort of ~~xxxxxxxx~~ SUBURBAN MUTILATION, but then when Gary came home for the summer and on vacation and shit we could regroup as SUBURBAN MUTILATION or something...

GARY: You're right, that is half-assed!

NØRB: Well its your fucking fault!

GARY: Everyone we play for is a buncha assholes!!

NØRB: FUCK YOU! We're starting to like the Green Blah scene in here...

GARY: Well its one thing about the scene up here, its not just Green Bay, they sorta just like come from all over...

NØRB: There's the Cecil Girls, Oshkosh Residue, boys), the Sturgeon Bay Cartwheel Punks, New London, uh, guys...

GARY: ALL that way, just for a Stroh's...

NØRB: Die Kreuzen got like $55 when they played here & Sacred Order got $50 so don't strain yourself if you're actually looking for money...

GARY: But we'll take you to Taco Bell!

NØRB: And maybe some 15-year-old will put a love note in your guitar case!!!

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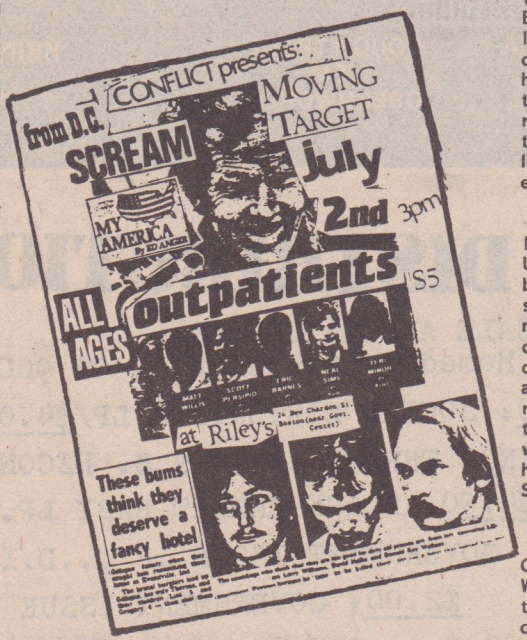
Scene of Scenes, where life is beautiful, the kids are aplenty and there's a show everyday. Sorry to disappoint you, but the above is an absolute lie. This has been the Dead Summer as far as HC in Boston is concerned. Almost every major and minor band in the country has called me up at my house asking for a gig, automatically assuming that I'll have no problem whatsoever in A) getting them a gig at the Channel, despite the fact that it cost me $800 to rent the place (and they are VERY hard to convince to do a show themselves ... exceptions being a sparsely attended BAD BRAINS gig, plus upcoming tries with YOUTH BRIGADE and the MISFITS), B) having their favorite legendary Boston bands opening up for them (tough, 'cause BURMA and GANG GREEN don't exist anymore, and SSD and the F.U.'s are touring, C) paying them $300.

That's not how it goes. Boston, aside from having an incredibly trendy rockfan audience (they go to see the ANGRY SAMOANS at the Channel, or the DK's, but they're not so hot on trying an independently promoted gig with non-superstars), is a big college town. In the summer, students exist, leaving promoters with half of their audience gone. Halls are more reluctant to rent out, 'cause they've got a pretty fair idea of what kind of damage they can (fairly) expect. Clubs like the Channel, the Rat and the Club are willing to rent out, but the rates that they charge (Channel, $800, Rat, $400, Club, $300) are too high to put on shows, unless you can guarantee a turn-out of 300 or more (almost impossible this summer) and you're paying the bands shit (which is happening). So if you're still wondering how come I wasn't able to get your band (who don't have a record) a gig headlining with SSD at the Channel in front of 800 people, it ain't that easy. What there was this summer wasn't much to yelp about ... I did three shows, 2 at the Channel (DOA/TOXIC REASONS/F.U.'S/ DEEP WOUND, 6/5, and APPROACH/JFA/PROLETARIAT/SORRY, 6/29), and one at a disco I rented called Riley's (SCREAM/MOVING TARGETS/THE OUTPATIENTS, 7/3). With all three shows, I handed out over 1000 flyers to each, had the gigs announced on the radio, and kept the tickets down to $5 (maybe a little steep for the SCREAM show for just three bands). All three shows had low turnouts (Channel shows 281 for each, Riley's had 105 people), despite the fact that great out-of-town/national acts were playing. There wasn't any local "heroes" on the bills, but I thought people might be more into seeing good, new bands that they hadn't got a chance to see before (like SORRY or MOVING TARGETS). I was wrong ... dozens of kids told me, "I would've gone if JERRY'S KIDS had played, or if DYS had played". It's great that you want to support your favorite local bands, but if everyone ignores the good new bands, we'll just have a new hierarchy. Anyways, thanks a million to DOA, TOXIC REASONS, NEGATIVE APPROACH, JFA and SCREAM, all of whom were willing to take a chance on an independent promoter like myself ... they also all got less money then they were initially promised, so thanks to them for being so understanding.

So for now, until I can figure out a way to bring more people in and stop losing all of my money, I'm not going to do any more shows. What scares me is who is going to fill the void. There's a guy here named Billy Ruane who recently brought TOXIC REASONS, THE CLITBOYS, C.I.A., and WHIPPING BOY to Boston for two shows, both of which were set up with about 4 days of advance time, with little or no promotion (which is not what the bands were told). Billy, who never goes to a HC gig unless he can slime in, envisions himself as some kind of political saviour, using punk as a tool to get his latest speech across (he's being funded by a NYC laywer dad). I'm not going to argue about to content of the speeches (he drunkenly mumbes too fast for me to understand), but shouldn't he tell out of town bands before they get here that they are playing under the banner of a political organization that they might not agree with? And shouldn't he be honest about how much he can pay them? WHIPPING BOY (the headliners) got $6, and I don't think that's what they were promised (I've fallen short too, but there's a big difference between giving a band $300 instead of $400 so you can pay a local band, and not paying anyone). Being "apolitical" doesn't hurt the scene, putting on shows that fuck things up for bands does ...



NORMAL STUFF:

The F.U.'S "My America" is out, and it's a terrifically original view of politics and responsibility ... nope, sorry to disappoint you, but the F.U.'s aren't reactionaries beating up anti- nuke demonstrators. They aren't afraid to make you think, nor are they afraid to be called assholes ... on tour through the West Coast at this writing ...

DYS's "Brotherhood" should be out on X-Claim! by this writing ... and there are records from JERRY'S KIDS and the FREEZE forthcoming on Modern Method (dig the FREEZE slagging FORCED EXPOSURE in the new SMASH!, how mature can you get?). The always-delayed "Soma Holiday" from the PROLETARIAT should be out by mid-September, as should the debut 7" from Amhersts' incredible DEEP WOUND (both records on Radiobeat), PO Box 75, Allston, MA 02134). THE NEATS LP is forthcoming on Ace of Hearts, and if you like REM, here's something miles better ...

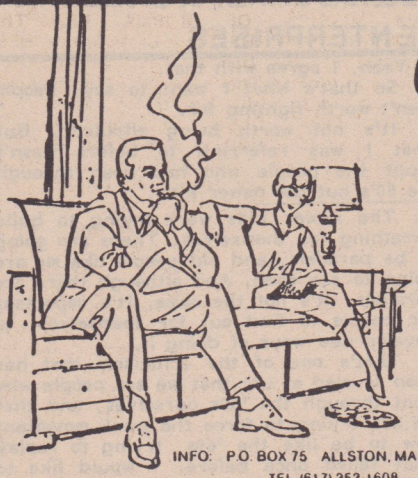
Other Ace Of Hearts great new records from BIRDSONGS OF THE MESOZOIC (ENO/TERRY RILEY-influenced EP), and a hot garage single from the LYRES out now. Upcoming releases include an LP/EP in mono(!) from the DEL FUEGOS, and a live MISSION OF BURMA EP. The DANGEROUS BIRDS, one of Boston's most interesting live bands, have broken up. Singer/guitarist Thalia Zedek is supposedly playing with the guitarist from the PRODUCTION CLUB...generic hardcore rears it's ugly head in the shape of STP, CANCEROUS GROWTH, COMMON FRONT...best new bands in Boston area are MOVING TARGETS and BUSTED STATUES, the former a surprisingly tight BURMA/HUSKER DU attack, the latter being a moodier, more psychedelic pulse...NATIVE TONGUE LP out now on Modern Method, better than the PYLON LP...new tape from Maine's VIOLATION sounds better than most Boston bands, 'cept for the new FLIES tape...NOISE PENCIL are now the TURBINES, and much harder in the process...The FALL , MONOCHROME SET are both bands that ZERO ZERO remind me of, but that doesn't mean they're unoriginal...BEANBAG have gone into hiding...new fanzines out: Sugar Guide, Smash #5, a new Suburban Punk, the Noise (all local), a rather dull paper called Rag Mag, and a somewhat generic hardcore zine called XXX. There's also a new Forced Exposure, a new Conflict, and supposedly an upcoming Frontal Assault (how long now, Shred, 17 months?)...

By the way, if you're wondering how come I haven't been writing for MRR lately, it's cause my pals at the U.S. Postal Service have been messing about with my mail. So that's also probably why you haven't received your copy of Conflict, or that tape I promised I'd make you, or a return letter. I'm still trying to catch up with everybody, so be patient.

I'm also going to be starting school at UMASS/Amherst in Sept...so while I'll still be covering stuff in Boston, chances of my setting up gigs become slim. However, I might do some in Western Mass., so please continue contact...(and Conflict will still come out, with the same mailing address!...so continue sending records, reviews, scene reports, etc.) Anyways, that's about all. Thanks to everybody who wrote to me after the last thing I wrote here, esp. Peter in Sweden, Sumpy in Sacramento, and Sue in NY.

Peace 'n' Love..

Gerard Cosloy c/o Conflict/ 9 Jeffrey Rd/ Wayland MA 01778. (617)358-7065 (please think about what time it is EST before you call, parents get pissed after 11 PM.



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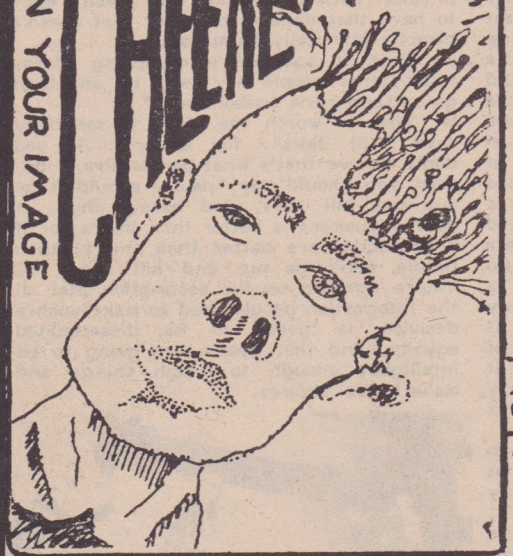

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a discussion with Mykel Board of ART, ARTLESS, and SEIDBOARD WORLD ENTERPRISES

MYKEL, WITH PREVIOUS BAND, ART

J: Tell us about punk in Poland, since you were staying there in 1980.

M: there's a band called K.S.U., which is Ukranian. The Ukranians don't consider themselves Poles. There's a really strong nationalistic Ukranian thing. They lived in this town of 5000 people right near the Russian border in the Ural mountains. They had black leather jackets, sunglasses and sang "California Uber Alles" in Ukranian at this big festival.

J: I wonder if that's a good sign?

M: They could hardly speak Polish, and my Polish is really horrible. So I had to talk in German to somebody who spoke German and Polish.He spoke Polish to somebody who spoke Polish and Ukranian, and then they spoke Ukranian back to him, etc. It was a great conversation, with 6 interpreters.

J: There's some other album out, BRIGADA KRISIS, or something.

M: Two of them: KRISIS, and then on the same label, a band called DEUDLA. they were the first punk band in Poland, starting in 1977. they're on Barclay Records.

J: What are they like?

M: It's really garage sounding.

J: So there were 30 bands at this "new wave" festival in Poland. Were they all new wave, or were there punk bands?

M: New wave to them was still punk. It wasn't funny haircuts,FLOCK OF HAIRCUTS.

J: So what is the legal status of punk?

M: It's not illegal. A friend of mine in the WHITE VOLCANOS left Poland after the crackdown. He said the government feels rock music is safe. There are no problems. there's a lot of shows now.

J: They probably figure they're going to deflect political protest into cultural forms.

M: Rock and roll music is generally non-political, on a personal level, "My life is bad" blah, blah, balh.

T: So Mykel, using that as a handy lead-in, why don't you comment on your outlook of punk.

M: Personally, I've been in and around music for a long time. I used to come in from high school and be an usher at the Fillmore East. I had written a bunch of songs later, just about the time the RAMONES started. First time I heard the word punk rock was in 75- 76, when the NY DOLLS stopped dressing up, and they said "no more glitter, now it's punk rock". So I had these songs, including the song on the ART EP "I don't want to hold your hand, I just want to beat you up", but nobody would do them. About that time the extreme art rock bands came , like Lydia Lunch.

J: No New York stuff?

M: Right. Lydia Lunch is probably the most important "rock person" of the 70's, because TEENAGE JESUS was the first band that went onstage with the message "you can go onstage and do anything you want, and call it rock and roll", that touched off a whole new thing. There was a lot of junk that came out of it, of course, but it was worth it. So when I was in Paris I saw a Metronome, and said ok, it's gonna be an "art band", but the most extreme art band that exists. Originally, it was just me screaming and Kim Davis playing the metronome--that was it. So my attitude continually has been to seek out the extremes. If you constantly push at edges, that's how you expand. You get more room to move. Sometimes you get pushed backwards. When we did the ART EP, we got enough hostile reaction. Later we added a guitar player and got a little more "normal", because it was getting boring.

T: What about the"movement" etc.?

M: In the 60's you could have long hair and go everywhere and you'd have instant brothers. You could stay for free. Now you can wear a black leather jacket and a pin with a band's name on it, and you'd have an instant place to stay. The way the fanzines are, like the underground newspapers, it's just exactly a parallel. In a way it was good, because I got a lot of free places to stay. In a way it was bad because how this got started was really a rebellion against that. Punk really started though, as a rebellion against corporate music, big record deals, multi=thousand dollar shows, all that. It was a back-to-basics thing. It was "anybody could get on stage and do something". It was a rebellion against what caome out of the 60's, and here it was repeating it again with new wave music. If the early punk stuff was like the early 60's, this late new wave stuff is like YES.

J: I agree. I think punk was not so much a reaction against...it's not so much that the people involved in punk really understand the complexities of the 60's, and were rejecting it outright. It was more these remnants of the 60's, the people who have long hair now.

M: Not for me. for me it was a resignation. I was involved then. But in 1972, when Nixon got elected by 60%, I said "that was it". I'm not going to make a revolution for these guys. I'm not concerned with the masses anymore. People are just generally jerks.

J: Yeah, I agree with that.

M: So that's what I want to say. People aren't worth fighting for.

J: It's not worth being altruistic. But what I was referring to before wasn't about the people who had been through the 60's, but the newer kids.

M: The newer kids were trying to build something for themselves. There are going to be parallels, and old people like me are going to see them. And although there are parallels, it's not the same. It's important for people to find out for themselves, to develop new ways of doing it.

J: That's one of the criticisms that has been leveled at us; that we are people who went through the '60s ourselves, and that we are trying to force the punk movement now to be like the '60s, trying to replay what failed once before. I would like to think we've learned something ourselves from that experience, and that we're not duplicating the disaterous failures of the past.

M: To me, my interest is still stretching those extremes. I like the fact though, that I can go to, say Reno, and talk with and be friends with people like 7 SECONDS, who I've never seen before. And I like the idea that there are people in touch with each other all over the world. I like that parallel. But I don't like the idea of a movement. That was a big mistake. If you get down to a way of 'right thinking', that puts a block on it.

J: I agree.

M: That puts it in a little box, and says 'this is what your limits are'. Or if there are limits, they should be extremely wide.

T: Where do you draw the line? Going back to that issue we were discussing in Ripper a few years ago when we were trading letters...you accused me of "fascism" because we didn't want to play songs we felt were racist. You felt that was a limit we were putting on. So where is the line?

M: To me, the only absolute line is direct physical harm to someone that doesn't want to have that done to them, or that doesn't directly physically harm you.

J: What if somebody's espousing ideas, which other people may react to, and then go out and harm someone else?

M: That is worth the risk. If somebody says "kill Jews", for example...if you don't believe that's what people should do, then you should say "people shouldn't go out and kill Jews, and here's why". If your arguement is better than theirs, or if your tactics are better than theirs, then people won't go out and kill Jews. T: You're working on the assumption that all the information people need to make such a decision is going to be disseminated equally, and that people are going to be intelligent enough to weigh things and make logical choices.

K.S.U., A UKRANIAN POLISH BAND DOING A COVER OF "CALIF. UBER ALLES".

TILT BEING INTERVIEWED ON POLISH RADIO

M: No, not at all, because there are so many conflicting ideas that go out there, and so many strong weapons against totalitarianism... that's what the enemy is. Antagonism...people can learn a lot through antagonism. The ideal reaction to the band ART was when people would react strongly against us, and then go home and say "those bastards, they were right".

T: You're working from the assumption that the audience has the intelligence to deal with your intelligence. You started out by saying that most people are jerks.

M: That's true. You see, the reason that...so.. most people are jerks. Maybe this whole thing is not going to reach most people, and most people aren't going to care. I think they're jerks in such a way that they're not going to listen to nazis and they're not going to listen to communists or anarchists. They'll listen to "normal" people.

J: But that's the problem.

M: Whatever attitude you take, people are going to follow what's normal. You'll have little minor groups of either extreme.

T: History hasn't necessarily proved that.

M: The reason that the Nazis took over in Germany was because the channels were closed, that people accepted the fact that it's alright for somebody to put a limit so that you don't say things. People couldn't say "you're bad guys" anymore, or make fun of them. So if you're gonna fight for something, fight to keep the channels open so people can say anything they want, anytime they want. Then that could never happen.

J: That's sort of idealistic. Like when you were in ART and confronted the Yippies with their own intolerance. Now in a sense, you were doing to them what they were trying to do in 1968 in Chicago, threatening to put LSD in the city water supply. They were confronting straight America with their hang ups, taboos, and limits. The results were not favorable for them, and may not be for you either. I'm not sure that provoking people (even though I do it all the time myself) is a way to affect people positively.

M: I'm not interested in that. I don't believe there's going to be a revolution...

J: I don't either.

M:...I don't believe that people are gonna change very much. I'm more in this both for personal satisfaction (I have to admit it gets my aggressions out); and also, every once in a while, there's one person, two people, that see something, that come up afterwards and say "hey, yeah".

J: These things have quite a ripple effect though. You might influence someone, who in turn will influence a few friends, etc. These things can have more significance.

M: Maybe they can, but that's not my goal. It's not important to me to convert a lot of people, or build the masses. If I want to confront people with anything, it's with themselves. T: What's the motivation for even doing that, given that you say you don't care. What you're saying is that at one point in your life you had these hopes for humanity. They soured. Now, you're basically out for your own personal satisfaction. But it almost seems to me that down deep, lurking underneath that cynicism, is some hope to communicate. It's not just a one way thing.

M: Yeah, but it's not with the masses. I'm not interested in communicating with a lot of people. I'm not really interested in getting people to think like I do. If that were to happen, I'd probably change the way I think. There's not much danger of that happening. I often take positions that I don't believe simply to try and get a reaction, or spark something in the minds of people who are so used to thinking "alright, this is the right way". You go to punk shows, and people are gonna say they hate Reagan, they hate cops, they hate nuclear war. So with ARTLESS, my new band, we take a complete attitude in favor of nuclear war, we support supply-side economics (laughter), how much punk rock do you hear in Russia. Stuff like that.

T: I'm still somewhat confused because of your general attitude towards the audience of contempt. If you have such a low opinion of their mentality...well, this is something we've talked about a lot here, because some of the people who are on our case so much are pandering to ignorance. Even though they may be intelligent.

J: Objectively, they're reinforcing stereotypes and ignorant opinions about hippies, communists, etc.

T: So while you don't feel any responsibility to the masses, what if your art, your satire, is so ambiguous that it can easily be taken the other way, and reinforces ignorance and stupidity? That may not be a concern of yours, but if the result...like that song by the VKTMS, "100% White Girl"...there were a substantial amount of people here in the S.F. scene who related to that. That was before the hardcore thing started. I knew the person who sang that song believed that stuff, and she would rant to me about "jews, niggers, and commies".She was into that racist stuff.

J: She was brought up by a card carrying nazi or something,

T: So she's putting out this song which in no way was satire, and if the end result of that song was to make it OK to hate, and then some people might get hurt. I mean, there was (is?) a gang of punks here who went around beating up blacks. . So if that song reinforces that hatred, encourages possible violence, however indirectly, then I feel a responsibility for the impact of that song if I air it without comment.

J: There's a way to make a statement about minorities hassling women, without phrasing it in a way that'll increase tension and hostility.

M: First of all, I think you're giving these songs too much power. I think they're not inciters, but reflectors. It's about what's happened to people, on the streets, what's built up. Just the reality of what goes on. That's what my songs are about. If you go down the street and get hassled, it's fairly likely they'll be blacks or Mexican. Then I think anti-black or Mexican songs are really understandable.

T: And there's more understanding needed to really understand. That's so simplistic, and to leave it at that..

M: If you wanted to write in the magazine, or in some song, that there's more to it than that, well that's a valid thing to do.

T: What you were attacking us for back then (and recently again in the liner notes of your compilation album entitled "The You'll Hate This Record Record") was my saying "I do not want to take responsibility, as someone who plays records, for the impact of that song, without giving comment". I do not want to help advance, in any way, a band whose mentality I view as scary. So you were calling me "fascist" for my playing the record and saying I objected to the lyrics.

M: No, the most offensive comment you made was your saying " I think this song is really racist, so I won't play it again". That is fascist...well, not fascist, but applied censorship.

T: There's more to it than that. Even songs we like, we only get to play once too, given the huge amount of stuff coming out. We comment, both pro and con.

M: Even if you only play every song once, if you say the reason you're only playing it once is because of the content..

J: I don't agree with that. If you had some influence, if what you did affected what other radio stations did, then one could say "these guys are engaged in censorship and are preventing this band from getting exposure". There are so many records and tapes out now that any D.J. has to apply some kind of selection process. Our criteria is simply this: we don't want to promote stupidity on the air. If somebody on another station wants to play it, I don't care. There's a big difference between actively trying to prevent someone from getting a message across, either over the air or at gigs, and simply deciding you yourself don't want to promote them.

POLISH PUNK POSTER

M: Did this song get played on other stations in the area?

T: Yes,it was extremely popular at KUSF.

J: Some of the D.J.s there were very close to Howie Klein (whose label put it out, and who was also a D.J. at that station, as was the manager of the VKTMS) and they played the shit out of it.

M: Since it had other outlets, then I can agree with you. But, I'm sure the FUCK UPS don't get played on other stations.

T: Not only do they get played on other stations, but of the city(S.F.) bands, they've become among the most popular. The fact is the S.F. scene has always been attracted to the heavy metal punk sound, the street level mentality...VKTMS, UNDEAD, FUCK UPS, LEWD..they've been popular. So our position is basically a minority position around there.

M: If they have other outlets, I wouldn't object to it.

T: They do.

M: If they don't, then the implication is that these people shouldn't have air because you don't like what they say. There's a band from here called WILMA. I really hate their politics (feminist), but I like their record. I think they should be heard. I wanted to distribute it (through Seidboard World Enterprises), and if I had a radio show, I'd play it.

J: We're talking about different phenomenas here, because a band like the FUCK UPS, in their more ignorant aspects, precisely reflect mainstream values. They're not expressing some great alternative that deserves to be heard on an alternative radio show.

M: That's where I think you're wrong. You think the norm is fascist, but..

T: Reactionary, not fascist. Stupid, ignorant. To me they are exactly the 'rock & roll' mentality. They, to me, represent

that degenerated 60's mentality into heavy metal. So when I say you can see that on TV, who needs it?

M: I don't think they are mainstream, although you may know better from first hand experience. But I bet they have a lot of trouble with the police.
T: Sure they do.
M: Police don't give mainstream people a lot of trouble.
J: There's a difference. One can reflect mainstream values, but have the form of an alternative. Their form is what is offensive to cops. The fact that they're walking around like grundgers in leather jackets, doing drugs, playing loud, raunchy music. That's what makes them offensive to cops.
M: That also makes them not mainstream. I'm not saying it's the right alternative, or a good alternative, but you don't see that on television.
T: Yes you do. On CHIPS. Isn't that the FUCK UPS? As far as I'm concerned.
M: Well, alright..it's presenting them from your point of view, not from their point of view.
T: True.
M: Playing their record is presenting them from their point of view. You can turn on TV and see radicals and hippies, but that's not from their point of view. Anyway, the point I wanted to make was...there seems to be, or there was until recently, in fanzines, in bands, a "right" attitude. I said this to Jello, of all people, and then half apologized, that if I see Reagan on the cover of one more record, I'm going to throw up. Republican headquarters probably doesn't have as many pictures of him. This anti-cop stuff may be more justified out here, but back in NY the cops don't bother you. The RAMONES did a benefit to get the NYPD buttet-proof vests. J: The RAMONES were never known to be too enlightened.
M: I would have.
T: Oh god.
J: Let's look at the realities. All these values; anti-Reagan, anti-police. There's different levels. Some people have a very precise understanding of why they have negative attitudes. They understand the social role of the police, etc. Then there are others who just imitate those ideas. That's an inevitable process. I'd still rather people regurgitate ideas which have some semblance of positiveness than regurgitate ideas which are totally fucking idiotic.
M: I don't know.
J: The process of regurgitation is fucked up, period, but...
M: I think that it's probably more important to stop the regurgitating. Maybe you'll only affect 5 or 6 people a year.
J: The other thing that has to be kept in mind is that lots of the people in these bands are 15 or 16 years old. The level of analysis that you're gonna find in a punk rock song is already restricted because of the format. Then you've got to deal with people who are real young and just getting their first emotional thoughts out.
M: I've found 16 year old guys who see things in a totally new context, without having all this shit from "oh yeah, this is just like the '60s" or "Oh yeah, Bakunin would have sais blah, blah, blah". They don't have any of that shit and have a really precise, sharp view of it.
J: That's great.
M: They see things in a way that I could never see them, and express things in a way I could never do. So I don't think it's a problem, their age. I think regurgitating is more of a problem of adults.
T: I disagree. I think most kids believe what a teacher tells them.
M: You do? They know teachers don't want right answers. They only want back what they told.
T: You seem to be contradicting yourself. On one hand you say that 90% of people are jerks; on the other you're saying...
M: First of all, the 90% of the kids that are jerks...well, maybe it's more...99% of adults are jerks, and 97% of kids. Of those 3%, if you take the kids in punk bands, maybe only 94% are jerks.
T: We're splitting hairs.
M: What I'm saying is that I don't think kids are any more dupes than adults.
J: No, I think they're more impressionable, not dupes. And there are a lot of kids who will absolutely refuse to believe anything. They'll automatically reject any idea because they feel someone is trying to tell them what to do.
M: I think that's good.
J: No it isn't. That's just as reactive...a person who rejects everything equally is like a person who aceepts everything equally. You have to be able to distinguish.
M: The person who rejects everything equally has to rely totally on themselves to find out how the world works.
T: You're working on the assumption that they're in some pristine vacuum...
J: ..divorced from a social context.
T: Rejecting everything because they're so pure. They aren't. They're already totally conditioned. And one of the things they're conditioned to do is mistrust. So they aren't necessarily going to reject everything, and then sort carefully through everything. I don't think that's how it works. I think they're real cynical and mistrust everything.
M: It's maybe not the best attitude, but it's a better attitude to mistrust everything..J: I do too.
M: ..than accept everything.
J: It's better yet to try to distinguish what's worth retaining and what's worth rejecting.M: How do you do that?
J: You do that on the basis of information.
M: People who aren't followers normally make certain judgements based on their experiences. If somebody tells them something that fits, then they might be more inclined to agree with it. That's my attitude. I reject it, and then say "prove it to me".
J: My first thing is to be skeptical, not just reject it...to doubt it until somebody provides evidence. But that's on the basis of learning the hard way over the years, that everybody's bullshitting you.
M: That's the advantage that 17 year olds...in a way it's sad that they don't have anything to believe in...they don't have this myth that there's going to be a revolution, and there's going to be peace and love. They never had that lie to live, that great euphoric feeling that there's something worthwhile. In a way it's to their advantage, because there isn't going to be this revolution.
J: I agree with that.
M: They grow up with all this cynicism and distrust. A bad aspect of it is this fatalism, that there's gonna be this war. There's not going to be a nuclear war...that's a pile of shit. We've had poison gas to kill everybody since WW1...supposedly the Russians are using it in Afghanistan, but that's not true either. People know how dangerous that is and don't want to get killed themselves. I wouldn't be surprised if Israel dropped the bomb on somebody, or maybe South Africa..so there may be one bomb that goes off sometime, but I think self preservation is so strong that even Israel would get turned into a parking lot if they tried that. There's not going to be any war. Also, it would be too exciting. The world is just going to fizzle out from boredom; it's not going to blow up.

J: I would like to get back to one other point we were talking about...not having any ideals or expectations. Personally, I'm very cynical too. I don't believe there's going to be any revolution...if there is, it's going to be a right wing revolution. But so what. There's not going to be some wonderful, cataclysmic, apocalyptic thing which is going to bring paradise. So what's the alternative; to sit around and not believe in anything. Cynicism translates into apathy. It makes it easier for people to be manipulated.
M:It doesn't have to be. If you're questioning all the time, you'll still have a personal life. You still have friends, contacts with people, you still have moments in your life where something special happens. You still have new wave festivals in Poland. That's it. There isn't anything bigger than that. There's no conclusion, no massive goal of humanity.
J: I'm not saying there's some defined goal. I'm saying that people define their own goals for themselves.
M: That's it. It's individual. What you can do is the best you can do for your own life, people around you, your friends, and try not to fuck other people up too much. If you've got an inner need like I do, to seek extremes and create reactions...I get in trouble a lot, and that's part of my life. I think people are often better for it. Maybe that's egomaniacal. But it's not on a large scale. I'm not interested in making a big difference or changing the world.
T: Well, I want to change...the subject. You've spent time in Eastern Eorope, as you mentioned early on. Tell us a little about it.
M: I spent a month in East Germany and have a lot of friends there. There's a healthy distrust of government there too. But E. Germany isn't as bad as people think. I wouldn't want to live there because the worst thing is that you can't leave the Eastern Bloc till you're 65. The

POLISH PUNKS

SINGING WITH TILT

social system is very good. I was in an apartment with a garden in back, and the people paid $18 a month. Free hospital care, free university, people are taken care of, there's no unemployment. In fact, it's against the law to not have a job. Civil liberties aren't as bad either. I got hassled more by the police in West Germany. Western radio and TV weren't jammed either. The main reason for the Berlin Wall is economical. E. Germany has the highest standard of living in the Eastern Bloc-it's higher even than England, Spain, Portugal-and the wall is there to protect the East German Mark from the West German Mark. If there was free travel back and forth, the W. Germans would wreck their economy. The East German government has decided that everyone should have food and a place to live before they have Levis. But some people would want those, and would be willing to go to the west to get them. Their Mark would be worth 5 times less then the West's, and that would drain the economy. So, it's unfortunate, but it's not intolerable.

T: Do most East Germans feel that way?

M: Most East Germans I've talked to do. In Poland, where it's a lot more free than in East Germany, but where their standard of living wasn't as high, where they have more access to western goods and can leave, more people wanted to.

T: How is punk going over there?

M: There's a band in Poland called ANDY WARHOL'S INTERVIEW. They had a drummer and a bass player, and had instruments on stage. And the audience would come up and take over. A continual parade of different people.

T: How do they find out about things?

M: That's a good question. I don't know. There are American records in Poland that I've never seen here.

J: Really?

T: Don't get in a panic, Jeff.

M: Poles travel a lot...go to England. So their scene is a little too English oriented, although there's now a reaction to that (Laughter). There's a lot of magazines too. The interesting thing in Poland is that punk groups get played on the radio, interviewed on state stations. J: That's fuckin' amazing!

M: They play western punk records on the radio too, although you can't find them to buy. I talked to someone from the radio and asked him why do you play this stuff, when you can't buy the records. He said that's not their attitude, that their job is to provide information and music to the people, and not to sell records. They're not in the business of selling records, but are there to bring stuff to the people. And that's what they do.

T: What's the lyrical content of Polish punk? M: Some of it is stuff like "There's little Lucy in the corner, blah, blah, blah". Then some of it is in English, and the authorities don't bother it. I played with a band called KANAL there, and wrote a song in Polish which translated means "We Don't Have Any". At that time there were these irritating shortages everywhere. But that's all they were, not like the western press reported it. But one of the lines in the song was "freedom from the Soviets, we don't have any". They said "I don't think you should do that". I changed it a few times to no avail, and finally sang "Sweet Jane".

GUEST APPEARANCE WITH KANAL

T: So punk there isn't anti-authoritarian?

M: It started out like that. The WHITE VOLCANOS started out being anti everything, fuck this, fuck that. But they said they got tired of telling people what was wrong with their lives, and started to tell them what to do about it. They moved from negative to positive. But the government doesn't see punk as a threat. The only thing they see as a threat is something that directly attacks their power. If somebody says "you shouldn't have this power over us", that's one thing. But if somebody says "we want this power and we're gonna take this power", that's something else.

T: That's just the same as here!

M: Yeah. (laughter)

T: They too have "freedom of speech"

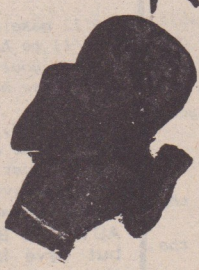
J: Until people start listening.

Footnote

It became apparent, based on further discussions during a seperate radio interview, that Mykel bases his support for all manner of outrageousness in the name of "freedom of speech", no matter how reactionary, on the premise that nothing is really going to change in this country-that there never will be radical shifts of power or public opinion (whether of the right or left), and there won't be a nuclear war. This leaves his conscience clear, in that he couldn't possibly be contributing to the growth of any movement or mentality that could implement any form of fascism or holocaust. I don't share his fatalistic view or his confidence in such a future, and this in turn leads me to be much more careful in what values to give publicity to. TY

HEART ATTACK?

'KEEP YOUR DISTANCE'



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While many were in D.C. (or on their way) for the Rock Against Reagan gig July 3, a big fire burned the building which contained Love Hall. It was started by a local, following a dispute which did not involve anyone connected with the shows, and took the lives of two residents. Several bands have since been cancelled, while Howard and co. await the mandatory Fire Marshall inspection. The hall can reopen after this, and is expected to. Gigs are now being scheduled again. For booking, call Steve Eye at (215)627-0840.

The Vanocuver 5 benefit is still planned, but lack of venues has caused a temporary postponement. New bands on the scene include UHH, D.I.A. (DEAD IN AMERICA), and THRASHED ON CLASSICS (who put bolero to thrash). Philly bands have been gigging in NYC, Harrisburg, and other places outside the city. New zine out called Yo.
Hacksaw, a local HC DJ, has been working on a Philly compilation entitled "Get Off My Back", which should be out soon. Here are 8 of the 11 bands on the album.

RUIN-Since their beginning in December '82, they have played some of the best music in the city. Very intense, complex, and original sounding. Their spiritual philosophies and positive attitudes are key elements in this band. So far, only a flexi in the works. Songs are "Dionysian", "Freedom Has No Bounds", "Hawk". They are Damon Wallis-guitar, Glenn Wallis-guitar, Vosco-vocals, Rich Hutchins-drums, Cordy Swope-bass.

PROOF

To do or did? The bark or the bite?
A dog stays in the rain-waiting for a master who will free him from the chain.
Is this reality, proof to see what it is, the proof to be?
Hog in the trough, snout in the line
bacon to the core-
Suey, suey, sty or the sky, which one are you looking for?
Is this reality, proof to see?
Or what it is, the proof to be..
Proof for me? Proof for you?
Existence

INFORMED SOURCES-This band debuted at the first Punk Fest in October '81. Their sound and audience include HC and other types of "new music". Their diversity has resulted in a wide following. They've been working on an album. Songs include "The Mind Of Phyllis Schlafly", "Final War", "Forever Never Came". The members are Sky Kishlow-drums, Joe Stack- vocals, Dave Gehman-bass, and Frank Blank-guitar, vocals.

FLAG OF DEMOCRACY-Debuted in November '82. This band uses lots of humor and is quite speedy. Skate and fun oriented, but also with a serious side. Currently working on a 6-song EP. Songs include "Chinese Food", "Suburban Cowboy". Jim M-guitar, vocals, Dave R-bass, vocals, Mike-drums.

HARDCORE BLUES

You're standing there with your head shaved bare
And it's painfully obvious that you're unaware
that there's a thousand styles and they're all around
There's more to music than the speed of the sound
But you're telling me that my band's too slow
and I just wish you'd shut up and go
because all you say is brainwashed bullshit
There's a message in the music but you missed it
So I don't live up to your expectations
It doesn't bother me-that's your frustration
You've got blinders on your eyes-have you heard the news
You've got a closed mind-I've got the hardcore blues
Listen to the government and all of the lies
Now listen to a band and get a surprise
They're saying the same thing-it's been said for years
You don't need a suit to take advantage of your fears
Agreeing with a singer won't break the curse if you don't take action things will only get worse
But your standard of perfection is all too real
so I write about the things that you'll never feel

GUIDANCE COUNSELOR

If you try and act up in school
gonna send you to a little white room
A happy man in a suit and tie
is gonna crack your head to change what's in side

Just got a report on you
You've been acting kinda strange.
Listen to your counselor
Your ways will surely change

He'll make you one with the norm
You'll be happy once you conform
Change your clothes, cut your hair
Of course he cares. He's paid to care

Listen kid, you think too much
You've got a little too much of a mind
If you just try and fit in
You'll leave your troubles far behind

AUTISTIC BEHAVIOR-They're from Jersey, but have been a fixture in Philly since their start in mid-'81. Mostly thrash sound, but with a lot of depth. They've had personnel and other problems, but always end up playing gigs and keeping their extremely high level of intensity. Songs include "TV Messiah", "Blind Silence", "AB Scam". John Smith-vocals, Ged- bass, John Blanda-drums, Wayne Rasner-guitar.

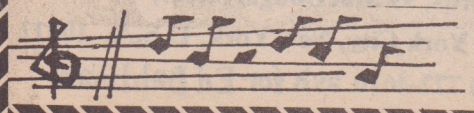
POWERHEAD

Slipping fingers on the edge
of what they're playing in their heads
See the sky showering red
The children in their rooms thinking thoughts
Passed play taped into banks
Gasping for breath with closed gills
Firefall in five millionth of a second
Counting seconds out of banks
Blue-bottled maggots sucking juices

Come and see close your eyes
Powerhead blows minds away
Powerhead blows away minds

Forced entry on those not willing
Pure pleasure can't see to close the door
Buried alive in a sea of toil and shit
The sphere ceases and goes on

Come and see, close your eyes
Powerhead blows away minds

HEATHENS-This band includes current members of INFORMED SOURCES and the STICKMEN. They're not HC, but are fast, original, and fun. They no longer employ lyrics in their music. They play sets of 13 songs for 10 minutes. Some of their tunes are "4 Balls", "6 Balls", "8 Balls", "Oh Leigh", "Great Adventure". Beth-guitar, Frannie-bass, Sky-drums.

LITTLE GENTLEMEN-Began April '82. Not fast, but have a mostly hardcore following. Released "Suicide Notes" EP earlier this year. Are going to Calif. for gigs. Songs:"General Hospital", "Rant Rant Rant", "Fuck The World". Paul- vocals, Tom-guitar, Rob-bass, Wayne-drums.

I AM THE GUN

I am your dreams that never came
I am the one who will take the blame
I am the hole that's in your heart
And I'll take the rap for things falling apart
I am the reason for all your woes
And I am to blame for your dying love
I am the poison spreading through your blood
I am the wheel that grinds you down
I am the dead calling from the ground
I am the pills you take every day
I am your hopes so far away
I am the ashes you cast in the wind
And I am the glass in your dustbin
I am the terror I see in your eyes
I am the devil you heard will come
I am the one you once loved so
I am the one you will end up to
I am the knife poised at your throat
I am the needle stuck in your arm
I am the sex you used to forget
I am the gun put to your head
I am the one who will win in the end
I am the one who will watch you die
I am the future that you left me
I am the gun put to your head
I am the gun put to my head
I am the gun put to your head
I am the gun.....

BLUNDER BOYS- Formed in late '82, this band is full of humor and strongly identifies with the 3 Stooges (see official band photo- note token 'skin'). A tape from the days when they were CRIB DEATH was distributed locally. Songs: Middle Class Morals, I'm Afraid Of The Night, Body Count. Dave Birtwell-bass, Rick Birtwell-guitar, Edge-vocals, Dave Rochon-drums.

Y DI- Debuted last New Year's Eve. This band is into an all-out thrash sound. They gigged often locally and have played elsewhere in Pennslyvania and NYC. No known vinyl plans as of yet. Songs: Why Die, Never Coming Back, Out For Blood. Howard-drums, Jackal- vocals, Chuck-bass, Mike-guitar.

WHY DIE?

You're engulfed in gloom and doom
You live in a world of hate and greed
Of disease and poverty
Of maniacs and murderers
You have had enough
Your life fades as blood oozes out
Out of a fresh self-inflicted wound
But your death doesn't change a thing
Death doesn't change a thing
You have had enough
Why die? Why die?
Fight and survive
Fight and survive

FEAR OF CONSPIRACY

When I open a history book
I encountered only lies
Telling me how good it was
a poorly drawn disguise
You swallow all the propaganda
they feed you in the schools
To be a good American
and follow all the rules
This country was founded
on a fear of conspiracy
They are out to get us
isn't it plain to see
This country was founded
on a fear of conspiracy
I pledge allegiance to the flag
United States of America
I'll do my duty, I'll do my best
to help destroy all the rest
We were taught to hate all those
different from ourselves
Manuals on how to stop them
lie upon the shelves
Don't believe all they tell
Don't believe all they sell
Look, listen, use your mind
common sense keep you in line

This report compiled by Ron Thatcher
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philly hardcore compilation

FEATURING:
-AUTISTIC BEHAVIOR-
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FINLAND!!!

Since the DC report last issue covered the major DC bands, I thought I'd give some exposure to the lesser-known/more experimental bands in the area. MISSION FOR CHRIST-kind of a cross between FLIPPER noise and thrash (the bass player occasionally uses a slide and feedback!); UNDERGROUND SOLDIER-a band that have been around for a while but only recently got a regular singer, Helen, an excellent singer who never falls into the Exene monotone trap; WURM BABY-a JOY DIVISION-influenced band (they even do "Ice Age"), who recently played to a very enthusiastic response backing up GOVERNMENT ISSUE; NO TREND-just back from their US tour and better than ever, their EP is finally out and it's great, get it; SKAM-a band who've been together for several years but only last month (July), played their first DC show, more of a classic punk tyle and very good; MEDIA DISEASE- another band who are not really new, just new to the concert stage since they got a few cuts on the fantastic "Mixed Nuts Don't Crack" compilation, a great band who're finally getting the attention they deserve; MAN RAY-more of a jazz/noise outfit but with a definite hardcore edge, an incredible band (they unfortunately will be breaking up the end of August when everyone heads for different schools); BLOODY MANNEQUIN ORCHESTRA-another jazzcore band, but not as noisy as MAN RAY; and last, but in aboslutely no way least, my favorite new DC band, BRAILLE PARTY-imagine a young Adrian Belew playing for a thrash band and you've got some idea of the intense, very original sound of BRAILLE PARTY. They are putting out a tape which should be available by now; send $3.50 to : Matt, 2710 Emmet Rd., Silver Spring, MD, 20902. MAN RAY also have a tape: $4 to Euthenics Records, 9115 Lyon Park, Burke, VA, 22015. BLOODY MANNEQUIN ORCHESTRA are also available on tape, along with CHALK CIRCLE, FUNGUS OF TERROR (both of whom no longer exist), and BLUE CROSS. The tape is called "Timeclock Equals Hole in Head" and is $3 from WGNS c/o P.S., PO Box 30007, Bethesda, MD, 20814.

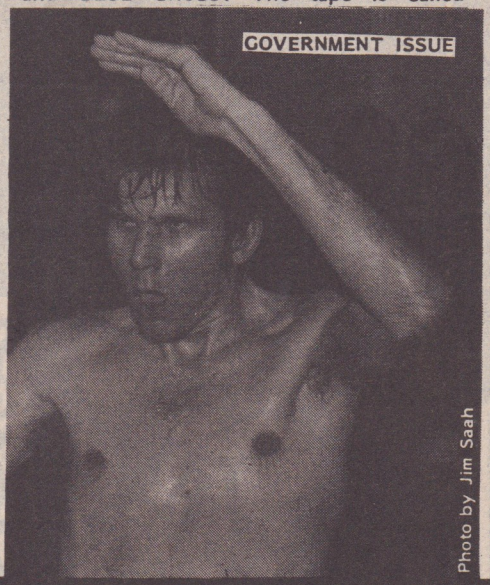
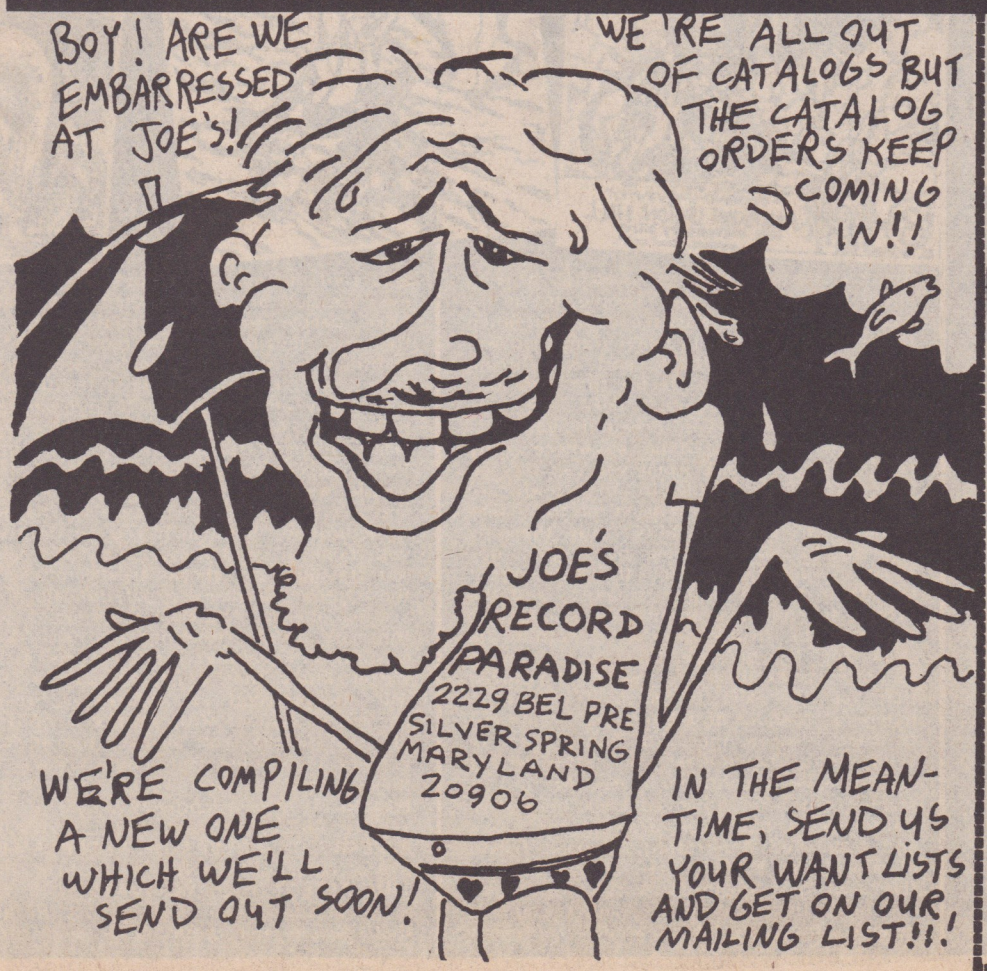


Photo by Jim Saah

All of the above-mentioned bands have played at Oscar's Eye, mostly in the Zero Summer summer concert series, put on by the people at Truly Needy, DC's #1 fanzine. Unfortunately, Oscar's Eye will probably be gone as you read this as the building is scheduled to be torn down soon. Nothing lasts forever.

Quick mainstream news: INSURRECTION is sadly no more, they played their last show July 24th at the 9:30 with MARGINAL MAN and SECOND WIND, the new band mentioned last issue with former members of MINOR THREAT (no they haven't broken up), DOUBLE-O, and UNITED MUTATION.

John Beers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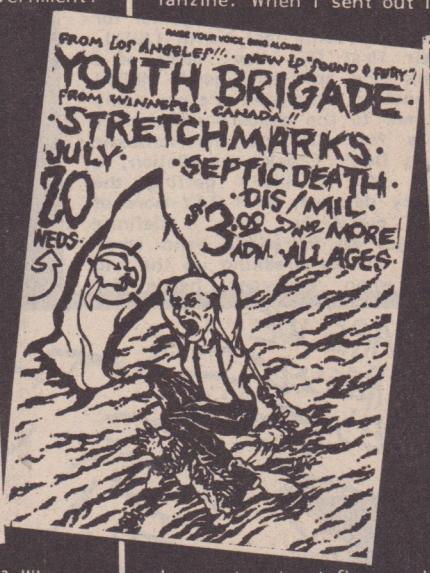
Fountain of Youth RECORDS

MRR: DOES YOUR NAME MEAN ANYTHING? Pushead is pus, not puss, as many people confuse it to be, which represents pushead as in a blemish on society. Like your precious face is society, and when you get a pushead on the nose or wherever, you rush to the mirror to pop it. You can't stand the supposed beauty you believe in to be marked up like that. That is how I have felt for many years, where ideas I come up with or do are not accepted by society at that time, so I am mentally punished for them. Someone always has to think they are better, can do the standard repitition mold, and when there is a new bit of originality and imagination, it is kicked aside either because it is not accepted, or at the moment you can't make enough capital off of it. But I don't think that anyone who spends their precious time in front of a mirror popping those hideous pusheads realizes that they came about because they were germs or dirt in the pores of the skin, and it was just the body function to protect it. But people take it so personal and they might not get their all too precious "fuck" when they go a hustling. There are many people who feel just like myself, like a pushead army. We just get tired of non-creativity in society, and how things regress just so these capitalists can make money and totally burn something out. Thus, this is common issue, for instead of taking a

chance or approaching something different or even creating something yourself, people will stick to the common issue, what someone else is telling them to do. So whenever I do anything that breaks this mold or sequence, I am banished, punished, laughed at, or throw aside as a pushead would be squeezed. I do not do these actions on purpose to rebel against whatever there is to rebel against, but just that an individual has his form of creativity, ideas, and imagination. It does not have to be so out of focus with everyone else to get attention, but just so I get to think and create and not rely on someone else to do it. But the world survives on the pus philosophy of "the jesters are the fools who are laughed at by the kings, but the kings steal the ideas from the jesters to continue their rule and not fail with power". When you stand alone atop a mountain, you no longer think the way you did to get to the top, because your conquest is complete, and your only desire is to keep that throne. So you watch the others to steal their moves, for you can't come up with your own, because instead of thinking you can win. You've won and you can bathe in the glory of it all as you laugh at the others. But they laugh at you, because at the top of the mountain, you'll take the biggest fall of all. The competative nature really takes the fun out of enjoyment, because once you've won, how far can you go when you end up stealing from others?? When you're #2, you think harder, for you wish to win. When you're #1, you think less, for you have won, and who do you have to look up to, to conquer??

HOW DOES SOMEONE WHO LIVES IN AN ISOLATED PART OF THE COUNTRY GET SO INVOLVED WITH THE PUNK SCENE ALL OVER THE WORLD? YOU CORRESPOND WITH FOLKS IN EVERY PART OF THE U.S., U.K., FINLAND, BRAZIL, ETC. HOW DID THIS COME ABOUT? WHAT INFLUENCE HAS YOUR ENVIRONMENT HAD ON YOU? Isolated is right. This town (Boise, Idaho) is so far in the dark ages that who knows if it will ever come out. Progress is five years behind here, and to think that this town is run by a religion created only a century or so ago. they call it Mormon..you know..you see their ads..Latter Day Saints. How much of a saint are you when you monopolize the city you live in so nothing ever happens. So it stays precious and secure, just the way "the" religion wants it. You pay a percentage of your check to the church, you follow their every rule, you're just a brainwashed maggot. Does it ever make any sense to follow them then? The Morman Church is the richest non- profit organization in the world. And why does it continue? No, they are very hypnotized. What is government?



What is system? What is anarchy? When a single religion can get people to do so much and get no rewards except that when they die, they'll go to heaven and god will pat them on the back and say "thank you". Right, I live my life for that blessing. Hahahahaha!!! Living here is no excitement unless you create it yourself. But that would be true anywhere. Why rely on someone else when you can rely on yourself?? The people in this town are really down and spend most of their time drinking to escape reality. But there is nothing to do-only new bars open up. What a racket, support the government and their taxes. Liquor is taxed, and the license for liquor is highly priced. Just so you can be drunk and have nothing to show for it, because that is a form of escapism or excitement or what?? I realized that for the sort of music I choose to listen to, I would be beating my brains out to make it grow there. So since I am an artist and I have ideas, no reason why I should leave it confined in me. At first it started out after I moved back here from California. I had been drawing for years and I enjoyed illustrating. A good friend of mine, Glen E. Friedman, always sent me flyers of gigs in the L.A. vicinity. Some of these flyers were so bad I couldn't believe that a band would represent themselves in such a form. ..saying come see us, but we made this flyer in 2 seconds, because we could really care, all we want is money. So I drew up a few illos and sent them down to G.E.F. to see if he could find anyone who was interested in using them, not for money, but just so a band had access to a decent piece of art for a flyer. Glen helped me a lot, but one day he calls me up and says WASTED YOUTH just made an LP and my art is on the cover and he doesn't know how they got it. They stole it off the guitarists brother, who was a drummer in another popular L.A. band. They had no permission, and just took charge...you know..WASTED YOUTH, no brains, right...took advantage of my art, and now I see things like the Zed t-shirt catalog with cover as a shirt. For one, WASTED YOUTH had an artist make up the original drawing, so the cover is pretty bad; and two, it really thrills me to see people like Zed's making money off my art, where I made not a cent in the fact that it was stolen in the first place, and WASTED YOUTH gave me no compensation whatsoever. But now someone is raking in the bucks. Think of how flabbergasted you would be? Anyway, the art started to be used more, and I came into contact with more people. So I decided to start a fanzine. When I sent out letters for info, I also sent out art flyers, describing if they ever needed art, please contact me. Well, more people were interested in the art than the fanzine, and it took off. I still continue to write to people, sending out flyers, etc. I came into contact with people who really enjoyed my style and wanted to help also, folks like Abbie & Al, Tesco, Jimmy Johnson, Shawn Stern, Nick Blinko, Vote, Laja, Shesk, and lots more. These people were really into the entire scene, and are what I call hardcore-for hardcore is dedication, how much you put into what you believe, and those accomplishments. Not fashion as shock treatment, or all those other hardcore proof indicators that are so labeled. The more your art is seen, the more people remember the name. But I continued to always write to people, no matter where they lived. If you ask, folks will always send you addresses, so you become in contact with a very large group of great people from all over the world. It is very enjoyable. You should always treat these people as you would want yourself treated. It goes a long way.

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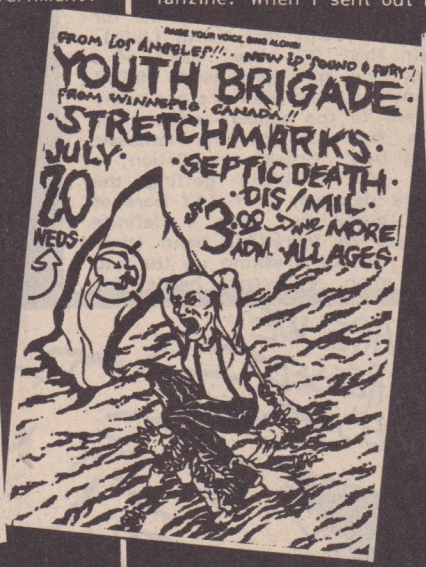

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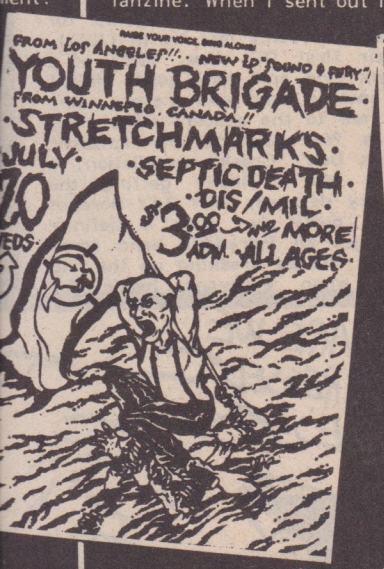

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WHO DO YOU WORK FOR? WHAT AREAS, ETC.? Currently I am unemployed. I just do the freelance artist and freelance writing stuff basically to support my survival. I don't get paid much, for I am very against over profit. Sure I deserve to get money if someone's making money off my art. But if they're not making money, no reason why I should try to bleed them for cash. So in those examples, I usually barter for their product. My ability is worth something, especially if someone uses it towards their advantage. There is no reason why I should go hungry while they collect the profit off my talent. Otherwise I am nonprofit in my art's ventures. I don't consider myself a "punk" artist, but just an illustrator who really enjoys creating , drawing, and putting some imagination down on the bristol board. Please feel free to contact myself for samples or projects. Stamps or a S.A.S.E. really helps. But I really like being in correspondence with all, and anyway I could help out, let me know.

Pushead and Annie
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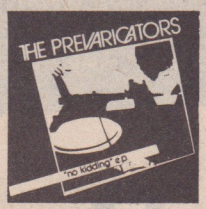

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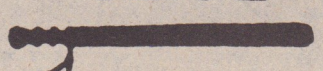
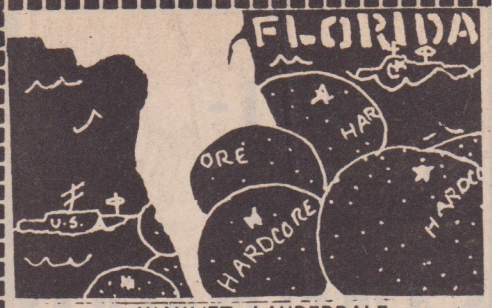
LATE NEWS-BAD BRAINS break up....again. H.R. supposedly off to Ethiopia. Darryl and Dr. Know join up with Doug Hahn (ex-The MAD) and Skeeter (SCREAM) in a project titled 2ND OPINION, which will combine hardcore with operatic singing!

HELP THE POLICE



BEAT YOURSELF UP



MIAMI/FT. LAUDERDALE

Hello from the land of oranges and tourists. Also, riots, refugees, and old people. But we won't talk about that. Let's talk about music. The big event recently was the DEAD KENNEDY'S show in Tampa with ROACH MOTEL and RAT CAFETERIA . About 1000 punks from all over the state showed up, so it was well worth the 250 mile drive just getting to meet new kids.

Sick of Oi ?
Do you have Heavy Metal
HEADACHE ?

DON'T ASK ME

HARDCORE

IS BACK WITH A SPLASH

Locally, things have been picking up around here. Since the closing of the New Wave (gag) lounge, and Finders, three new clubs have opened. First, Blitz, which is open 7 days, with bands on Thurs.-Sat. Next the Rockin' Robin in Ft Lauderdale, a reformed biker bar with that great seedy atmosphere, with similar band set-up. Finally, Flynn's, which is a cool place, right on the beach, but it has an inhibiting 6' stage. I think this place used to be a strip joint!

On to the bands. CRANK has been playing around quite a bit-great thrash, radical female lead singer, Elaine. They kicked out guitar player Frosh, and sound tighter than ever.They do a rap song with a chorus that goes "Shit motherfucker, life's a bitch. Can't get enough to scratch that itch." Music to shoot up by. MORBID OPERA has been showing up in some strange places, like all-female gay bars (sorry I missed that one). This band had benefitted by adding Cathy Sheeky on rhythm guitar. She gives a fuller sound to Nelson's sparse playing. There's also Libby on bass, Lisa on vocals, and Carmen on drums. Weird female art/thrash. D.A.M. (DON'T ASK ME) made a great debut, complete with a pile of skateboards as props and for audience participation. That freckled kid who bounced off the wall and landed on his board only to have it break in half was great! A fun time was had by all, and I hope to see them again. Honorable mention to Don playing bass and skating at the same time! Music to skate by, what else? They also include the word "skate" in every song, no matter what the topic. Rad, man. A new band, the IMMIGRANTS, debuted recently, including ex-FIT Ames on drums. I wasn't around to see this (in Calif.) , but I'm sure it was strange.

Photo by Maria Daniel

Out on vinyl is the "We Can't Help It If We're From Florida" EP. It has 5 bands on it: HATED YOUTH(Tallahassee), MORBID OPERA(Ft. Lauderdale), RAT CAFETERIA(Tampa), ROACH MOTEL(Gainesville), and SECTOR 4(Tallahassee). It's on Destroy Records and costs $2.50. Write ROACH MOTEL at 110 NW 39th Ave #73-A, Gainesville FL 32601. Funniest thing out this month is the GAY COWBOYS IN BONDAGE tape, "We're not gay, but the music is..". These kids are young, straight edge, and snotty. Favorite cuts are "I Hate Flash" and that old classic "Manamana", sandwiched

THURS. APRIL 28th.
27 BIRDS - PLUS EXPRESSOS

between "Domestic Battlefield" and X-Rated Go Go Lunch". Write to Eddie Nothing at 6290 NW 26th St, Sunrise FL 33313.
Bands I forgot to mention on purpose are: X- CONZ, the FRONT, MENSTRUAL CYCLE (Ep out), CATS ON HOLIDAY, and the TOYZ.

That's all ffffolks,
Denise
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P.S. Charlie Pickett gets his dream-come-true when he opens for GUN CLUB.

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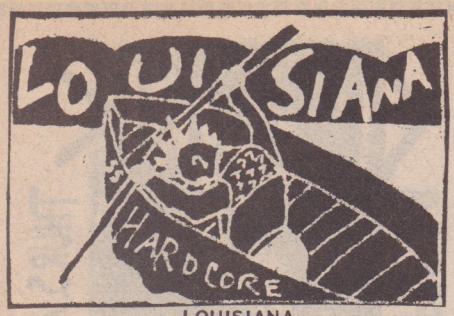

LOUISIANA

Hello world! If you thought that Louisiana was long gone, you were wrong. The punk scene here is small, but it is kicking hard. In a place like this it is quite difficult to keep a strong scene going, but we stil try. A lot of out-of- town bands have come through lately, and the local bands are good and starting to burst. TOXIN III, from Lafayette, have recorded the material for their upcoming 12" entitled "Depression With Aggression". DA PIGS are from Baton Rouge, and are trying to get their shit together (they need a new drummer). The SKANK DUCKS are also from B.R., and have played a few times.

DISAPPOINTED PARENTS

SKATE EDGE is another skate band from there, and are still in the garage. The SLUTS are from New Orleans, and have a contract with SST Records. They lost their drummer and are searching for a new one. They want to get into the studio, and Robo may help them out. DISAPointed PARents have been playing in N.O. for a year and a half, and we now have an EP out entitled "Am I Getting Through?"It contains 8 songs, and costs $3 p.p. Write to me for it. The WAD is a different style of music by themselves, as far as punk. They've split up though, and the remnants

TOXIN III

are heading to Calif. TWO THOUSAND MANIACS are a garage band from New Orleans East, and have played mostly parties. There are a few local zines:Floating Turd in Lafayette, Skinner Box in Baton Rouge, Null & Void and Crispy Christ Chronicle in New Orleans.
Ron Christ/ 1801 N Lopez St/ New Orleans LA 70119
P.S. For bookings in N.O., call Tobey at Tupelo's Tavern (504)866-3658. Also, bands that need a place to crash, ask for Ron

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BOTH THRU ROUGH TRADE: NOW

' PROTEST ' EP SOON *

TORONTO-This is a brief update on a few of the goings-on over the last few months. It shows that "Toronto The Good" does indeed have hardcore!

The first stuff is negative. All T.O.'s gigs are still at bars, which means either $10 tickets at Larry's, or a small percentage of minors coming to the Turning Point (although some of them do get in). Jill is starting to book all ages clubs now. Thanx!

Aside from all the local bashes, mostly featuring DIRECT ACTION, and introducing many new bands from out of the city, we were blessed with a visit from ANTI-INTELLIGENCE LAEGUE, who played their "classics" with lots of energy. I had a harder time taking the audience seriously than the band. The bouncers beat up the kids, the kids beat each other up, and the LEAGUE didn't even notice! Some other punks are coming "All the way from Britain, home of punk rock, featuring super-spikey haircuts soon to be patented and marketed, so please show a warm welcome by beating each other up---It's Go Back Home!" Yeah, it's at Larry's so people will pay $10 and buy lots of beer at $2.50 per bottle.

On to more progressive things. M.D.C., A.O.F., joined CIVIL TERROR and YOUNG

LIONS for a fine show recently. Both bands stayed in town with plans of playing the weekend. But on Friday, Ron and Franco of M.D.C. were pulled over for a "noisy tailpipe" and busted for possession of a joint and an illegal weapon- a christmas tree spiked wristband. Also, a chain and a length of pipe was found in the van. They spent about a week in jail, waiting to be arraigned. The bail was set at $4500, with no conditions. After making bail, they were re-arrested by immigration officials, since their work permits ran out while they were in jail. They spent another night in jail.

ARTICLES OF FAITH
"AND MANY MORE"
"CLUB 149.
FRIDAY JULY 22"
"A WAY COOL EVENT!!"

Back to local bands. CHRONIC SUBMISSION are really hot and are recording a tape. DIRECT ACTION have delayed their tape because Xig, the guitar player, pulled out a bayonet and started stabbing his guitar during a show, then accidentally missed the guitat, stabbing himself in the left leg (could have been worse, eh?), through some major artery, and straight through to the bone. They won't be playing for "at least 6 weeks".YOUTH YOUTH YOUTH have a 12" EP that should be out by the time you read this. This is a first for the second wave of T.O.'s hardcore. About time! DEAD END have a tape released, but won't be playing for a while. I caught A.P.B. Saturday night, and they ripped! These 3 guys put sweat into their music and have improved so much over the "Hardcore" comp tape that they are unrecognizable.

So much for the "brief" report. I guess the only other band that I missed mentioning that can stand up to out-of-city competition is AFHAKKEN. Definitely a band to see and "experience". There are other good bands too, all working at building the scene and adding much strength. Ron Barnes 753 Queen St W Toronto, Ont. CANADA M6J 1G1

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DIG'S REPORT

Hi gang. Latest news- sadly, RUDIMENTARY PENI have split. Bassist Grant has serious health problems. Their debut LP will still be released on Corpus Christi (CRASS off-shoot label). The SYSTEM have split too. FLUX currently resting from live gigs, writing new material for new single and LP. THE SUBHUMANS are embarking on their first U.K. tour at end of August, and their next vinyl release will be a 12" of a live gig recorded recently , plus a few studio tracks. Dick, SUBHUMANS' singer, also runs Bluurg records (Spiderleg off-shoot label) and is releasing EP's by NAKED and A-HEADS soon. Dick also has plans to release a compitlation EP of tracks called '1984' or related to '1984'-theme on Bluurg at the beginning of next year. Interested bands should contact/send demo to Bluurg Records, 2 Victoria Terrace, Melksham, Wiltshire, SN1Z GNA, England.

Strangest event recently must be the fact that CRASS played an impromptu set of half-a-dozen songs before the EXPLOITED took the stage at their 100 Club, London, gig. Wattie's moronic bunch have apparently parted company with Secret Records, presumably because their once-great popularity seems to have evaporated completely now. Meanwhile, CRASS are organising a nationwide march and demonstration, and plan no gigs for the immediate future. Punk "pin-up" Beki Bondage, following the demise of VICE SQUAD, has formed a new band called LIGOTAGE. Meanwhile, her ex-VICE SQUAD buddies keep themselves in cash with their well-orchestrated CHAOTIC DISCHORD scam. Using a bunch of

WILL THE REAL WATTIE PLEASE SHUT UP!

ex-V.S. roadies/hangers on for publicity pics, they have successfully conned at least one U.K. music journalist. Namely John Opposition (a.k.a. ATTILA THE STOCKBROKER) of Sounds, who gave their album rave reviews, seemingly oblivious to the fact that CHAOTIC DISCHORD have never played a single gig, and do not, in fact, exist. On the other

Photo by Annie

hand, John is the only U.K. music-press writer who features U.S. thrashers with any regularity, so that is some consolation at least.

from Terminal Illiteracy zine

Q: Why did you form ?

A: We all felt we had something valid to say about the way our lives were being organized for us. All 3 of us were in various bands before, all enjoy playing

Q: Is more emphasis given to the musical or lyrical content of your songs?

A: Equal amounts of care and attention are given to both. The songs are written by all of us together, but the original concept for a song generally comes from an individual. Lyrics are usually inspired from personal experiences of life, the system, and the presentation of those through the media. Thus we are trying to provide an alternative view so that people can relate to what's going on in the context of their own lives.

Q: What is the significance of the name "OMEGA TRIBE"?

A: The name was chosen after some thought. The word "omega" has many interpretations, but basically means the final, last, or ultimate. The use of the word "tribe" comes from an acceptance that we as human beings require a sense of belonging; the security of being one of a unified group dedicated towards the same aims.

Q: Would you please define the bands' political philosophy?

A: OMEGA TRIBE have no rigid political ideals. we don't call ourselves an "anarchist band", although as individuals we may or may not use the word "anarchist" to define our beliefs. We do share beliefs in the need for change, the need for world peace, the disgusting waste of life involved in war, the waste of resources in nuclear weapons. But aside from such impersonal areas, the need for all of us as individuals to take control of our lives, open our eyes to what is going on, and to live our lives responsibly and with respect for each other without prejudice. Q: What do you hope to achieve?

A: We hope to contribute towards an alternative way of thinking by introducing people to new angles, new ideals, new views.

Q: Do you believe there ever will be "anarchy and peace"?

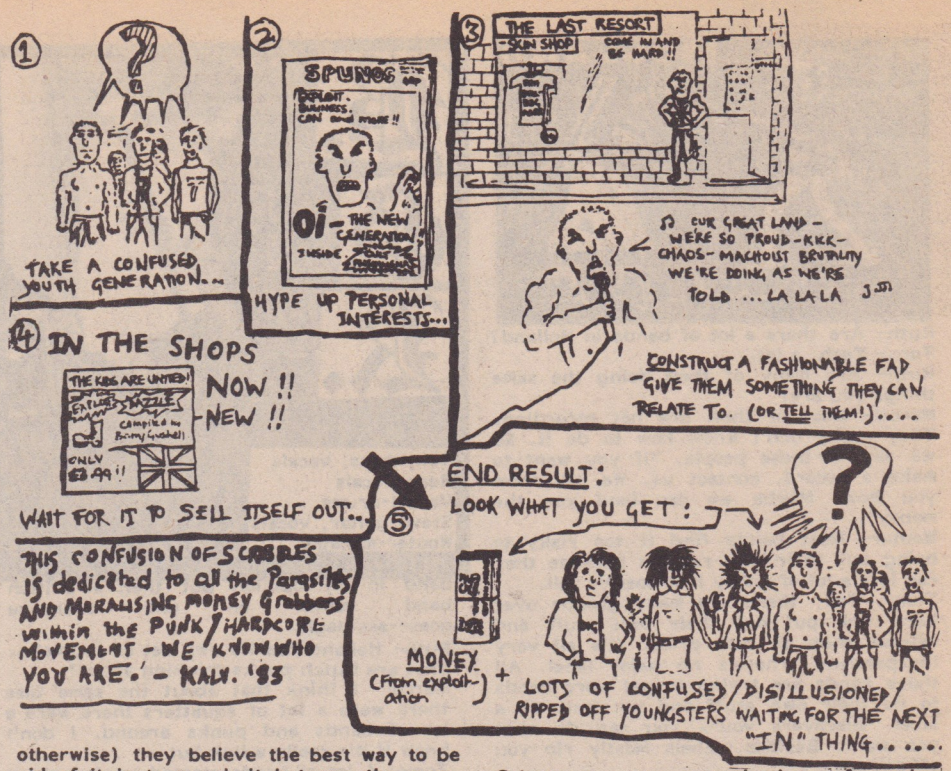
A: It is impossible to say, but we like to think there will be one day. Maybe we're all just dreamers, but giving up can be destructive. Where there's life, there's hope.

contact:Daryl/ 18 Kirklands Rd/ New Barnet/ Herts./ England

KALV'S REPORT

Hi all! I've got very little to report this time- this has got to be the most apathetical month of the year so far, sooo little has happened.(As a result this report may look soo boring). In MRR ish #4 Dig spoke of Garry Bushell, the biased Sounds journalist who "invents the cults" and "seems to have the U.K. scene succumbed firmly under the pressure of his poison pen". Oi is dead, if it ever lived Bushell killed it himself, but he's trying his hardest not to let it die peacefully. M.F.N. Records latest LP is entitled "Kids On the Streets", it couples many sold out Oi and punk bands "a certain music press journalist has been hyping" with liner notes by, guess who? Surprise, surprise!! Garry Bushell himself! More glorification and repetition of the old yawning story of punk and , in not so many words, "how he personally built the scene"; he raves about SHAM 69 saying their intense street credibility was a great pace-setting asset to the scene here. What he fails to mention is that the band sold out completely. Street cred Jimmy Pursey now lives in a mansion and breeds racing dogs (amongst other things), the kids only seem united in the rip-off. # years on and still the conning and gullibility continues.....Bushell seems to be getting rather paranoid about the growing, spreading success of "political/sincere" punk which has shown his Oi facade for the "5 minute fashionable rebellion" it was, not only does he slag off CRASS, etc., at every available opportunity but faced with the growing interest in U.S. hardcore/political bands (and the way that their ideas are more similar to CRASS/SUBHUMANS etc., than to his brainless EXPLOITED/SKREWDRIVER mob). He's suddenly taken a strong anti-U.S. hardcore stance it seems. In the reivew of the KRAUT LP in Sounds dated JULY 30, 83 he has this to say: "U.S. hardcore is a headache. A complete misreading of punk's original intentions, it confuses passion with noise, urgency with speed, challenge with inaccessibility and power with bludgeon", "Like CRASS, U.S. hardcore is a bullying inarticulate mess, bereft of melody and built on all the bluster they can muster." Not that I'm saying U.S. hardcore (or the better aspects of U.K. hardcore) are always that excellent, ther's always a high proportion of shitstirrers and bandwagon jumpers however good the scene is, and admittedly many hardcore/political records are overly copyist and are as Bushell described them above,(no more copyist than his Oi bandwagon jumpers though), but it's the honest intentions and commitment of the underground hardcore scene that the Oi

scene lacks, and no matter how programmed he has many kids/individuals out there, he will never be able to kill....
Lack of ideas he points out, what an idiot, he should take a good look at all the no-thinking/blind/bland/rip-off bands he's shoved on the road to Fame and Fortune before condemning bands that care about their lyrics more than blindly repeating self indulgent, machoists mentality/sexist/master race crap. Protest your innocence and voice your compaint, write Sounds at: 40 Long Acre, London, WC 2E 9JT, England. Remember, this is the sort of horse shit that creates barriers betweeen U.S. and U.K. punks. Leading U.K. punks to believe that in terms of "punk"(?) we rule the world. (Obviously bullshit.)
On a brighter note, coverage of U.S. scenes and bands in U.K. 'zines is growing more and more prominent all the time. Zines like Black- White/IQ32 etc., are doing all they can to expose the U.S. scene but obviously need help. Write and send reports to these zines:
Black-White: 15 Oxford Ave, Wimbledon Chase, London, SW20 8LT
IQ32: Digger, 6 Judges Dr., Newsham PK, Liverpool, L6 7UB
A Feeble Effort: Garry, Weals Bungalow, Newcastle Rd., Craven Arms, Salop, SY7 8PP
Raising Hell: Sik, 6 Welburn Ave, Leeds, LS 16 5HS
Suicide-No Murder; Keith, 23 Foskett Rd., Fulham, London. SW6
One band a lot of people are suddenly sitting up and taking notice of are the APOSTLES, who've recently released an amazingly original thinking 5-track 7" EP. The APOSTLES are a very political band whose statements and ideas differ very drastically from those of CRASS/FLUX etc., with their Anarchy and Peace sentiments; they advocate direct action as means of removing the rubbish/shit from our lives! When contronted with systematic moralised ignorance (capitalist or otherwise) they believe the best way to be rid of it is to punch it between the eyes. The problem now could be trying to explain the difference between justifiable violence and machoist glorification type violence to people who may misinterpret their ideas. Whatever anyone says about them, it must be said that they've got a lot of guts and commitment, and most important, at least they live their statements.
On August 6th: FALLOUT/RESISTANCE 77/VERBAL WARNING/DAMAGE. It'll cost 90p and all proceeds are going to Hunt Saboteurs, an organization of caring people that make false trails for the elitist class and trained killing dogs to follow when hunting foxes. Fox hunting is a savage, brutal and unnecessary seasonal killing sport "popular amongst rich, riding families" that takes place here. The sort of tradition we can do without!
That's it for now. Remember that what I've rambled on about this time is just my opinion, a meagre opinion... form your own!
Till next time, stay alive--KALY


1
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MONEY (From exploitation)
+
LOTS OF CONFUSED/DISILLUSIONED/RIPPED OFF YOUNGSTERS WAITING FOR THE NEXT "IN" THING.. ....

CHARGED G.B.H

G.B.H. were recently in S.F. and I ran into three of them (all except the singer, Colin) before a gig. They were friendly enough guys, and questioned me in a non-hostile manner as to the origin of reports in MRR that they were "rockstars". I replied that those images preceded them from England, and then asked them if they would like to do an interview to deal with the subject. They said "sure", and we agreed to do it three days later, at another gig. That day arrived, and I went to the club early, at soundcheck time, and asked if we could do it when that was over. They replied "later on". I ran into them from time to time throughout the evening, but they never renewed the subject or gave me any inkling that they were now ready. I didn't press the matter or beg, so it never came to pass. Too bad, because I had a lot of questions for them. All I can do now is print those queries, publically, and see what happens. Perhaps they will respond by mail. Here goes.
1) The promoters who put on your gigs have said that they met your demands of $1000 guarantee per show. Isn't that an awful lot of money, considering that you aren't, in turn, paying the openers out of that amount?
2)You have an agency, Crescent Moon, arranging your tour here. Some of the agency's demands on the clubowners are stipulated in a 10 page rider which some of them received just 48 hours before the show. This rider says that unless the following are provided, the show will be cancelled:a) 2 bottles of German white wine, b) a deli tray, c) six hot meals, d) a 4000 watt minimum P.A. system, e)a 20 channel board, f) specific type of microphone, g) full length towels. Is this reasonable?
3) Besides this, it appears that G.B.H. is to have an unlimited guest list, and also has the authority to limit the guest lists of the opening bands. Does any of this bother you? If so, doesn't the buck stop with you in terms of whom you have to represent you?
4) Another problem in S.F. was that the opening bands were not allowed use of the dressing rooms backstage, and were forcibly evicted when they tried to use them. Why is that?
5) You have several songs that appear to be anti-women. Colin announces, "This one's for all the girls here tonight. It's called 'Slut'." Another song seems to be about whores, another is about 'Big Women'. What is the basis for these derogatory and demeaning songs? Also, while bands had a hard time getting backstage, young women did not. Any comment?

Great Big Haircuts or Go Back Home?
Photos by Lou Giordano

As I said earlier, the three guys I met seemed really friendly (the bass player especially hung out with kids and checked out the other bands), and claimed there was a context that would explain these "unfair accusations " from home. It had something to do with understanding the scene in England. It's too bad we didn't get to delve into that. because I was left with an indelibly marked impression that the whole "presentation " of G.B.H. was pure "Rock and Roll", man---from the business side of it, to the mentality of some of the lyrics. It seemed like any other kind of Rock show or Heavy Metal show, and what was most disturbing was how the so-called punks at the gigs ate it all up. When a member of the crowd yelled "Sexist bullshit" at the band after "Slut", many in the crowd turned and angrily screamed back at him to shut up. That was the clincher, rounding out the Rock show syndrome. You take Heavy Metal and speed it up, but does that alone make it Punk? The mentality exhibited by some of G.B.H.'s songs and posturing, and the mentality of the crowd says "No"! This experience didn't have anything in common with Punk rock, and I certainly don't see it as an "alternative" at all.

Ruth- Are there a lot of bands in Holland?
Tony- Yeah, a lot.
Ruth- Are many of them doing the same things you are?
Marcel- Most of them are not recording. They really don't know how to do it. So we say to these people, "if you want to make a record, contact us. We will show you how. Maybe we can lend you the money".
Wouter- Most bands find it too risky to bring out their own records because they can lose a lot of money if it doesn't sell.
Tony- Well, there are many groups over here who put out their own stuff and release them at cost price. It's all very independent. There's no major label. All those bands are trying to get more bands to do their own stuff and not wait till a label "discovers you". You can do what you want. Besides, labels mostly rip you off anyway.
Marcel- I don't think they do. I think we've found a better way- this independent thing. I think it is far better. We really don't know too much about Finland, but England and the U.S. are all labels. Records are unfortunately expensive. They aren't being sold at low prices. Tony- There's a whole new wave of hundreds of punk bands that have started playing very fast. The EX, etc, were playing punk at first. Now they have evolved into different musical styles. There's people who are more into that music and all the other punks are into very fast stuff. But the fact is that the EX and other groups are doing about the same as we are. Their music is different than ours, but it doesn't make any difference.
Ruth- So it doesn't matter what the music is, what you're saying?
Tony- Yep, that's very important. There's some bands we don't want to play with. Bands with very racist ideas and they always fuck up their gigs with fights and stuff. And if we know that a band has very right-wing followers and they don't do anything about it-well OK- we're not gonna play with them.
Wouter- There are bands that make other sorts of music than we do, but the ideas are good. Then we want to play with them.

Marcel- I don't think that Dutch bands care any more about ideas than they do in America. It's just the group of people you've met. I don't think that most of the punks are really interested in lyrics. Maybe some of them don't understand them.
Rene- But the English bands are more accepted than Dutch bands.
Tony- If you have a show with a foreign band all the people are dancing like crazy. The Dutch bands supporting the foreign bands are much better than the foreign

Tony-bass, vocals
Rene-vocals
Marcel-drums
Steve-guitar, vocals
Wouter-manager

band in my opinion but then a British band comes on and everyone goes--aaaaaagh.
Ruth- Holland has its own set of problems. What are Dutch punks thinking about?
Marcel- I think that about the same time there were a lot of squatters there were a lot of bands and punks around. I don't know if it's really a link but--
Tony- A lot of bands started to sing about the squatter problem and stuff.
Ruth- Is squatting an important issue to you?All- Yeah.
Tony- There's a squat on the other side of the street here and there's a lot of anarchists and punks who live there. It's going to be evicted soon because the city council wants to have a Holiday Inn hotel, while there is already a very big,expensive hotel near. It's just to give the city more of a reputation of welcoming tourists and money. And about 120 people will be homeless. Meanwhile there's a lot of things happenning in this squat. There's a store, an art gallery, a restaurant, a bar etc. So many things you could do there, so much space. But since the big money is involved they are going to evict it very soon.
Ruth- Are squatters the same as punks?
Ingrid- Squatters are punks and punks are squatters.
Marcel- According to the news. But not all of them.
Tony- If there are riots, you always see guys with mohawks and stuff throwing bricks and then on a news flash you see punks breaking windows with bricks.
Ruth- What do you call the government here?
Marcel- Religous. So-called liberals and conservatives.
Wouter- Christian Democrats.
Ruth - A democracy?
Marcel- Well, we won't call it a democracy.
Ruth- You have a very good social system.
Marcil- No- they are breaking it down.
Ruth- But you're all getting money from the state.
Wouter- It is much better than in the States. Tony- But they are cutting down and the rich people get even more money.
Marcel- It's not good enough. Even in the old days you had a lot of people who haven't enough to live on while others have plenty. They're even cutting lower incomes more. Really fast.
Ruth- I get the impression that the government doesn't expect you to work.
Wouter- There is no work.
Marcel- They can't expect us to work because we have very high unemployment rates. The country doesn't expect us not to work. Sure, they want us to work. Once there was a plan that people under 21, who are unemployed, will cut trees
Rene- to work for their dole money. That was the idea. I'm afraid it is more difficult for punks.
Ruth- There are a lot of clubs here who get money from the government.
Wouter- There's a lot of them that get money from the state to keep the kids off the street or something. The people who work in some places get their income from the state but for the rest , mostly they have to do things for themselves.
Tony- Still, that money is often being spent in the wrong way, Like the Paradiso Club. They will use the punk bands as an excuse to have a coke party.
Ruth- The Paradiso is getting money from the state?
Tony- Yeah. Huge amounts of money. And they're spending it on their friend's bands pop groups and stuff.
Rene- When we play The Paradiso we want a lot of money.
Marcel- Because they gave a lot of money to all other kinds of bands.
Wouter- Normally, if we play somewhere and we say OK we want to play but the ticket prices must be low otherwise we won't play.
Ruth- Can bands make a living doing this? No
Marcel- Because there's no record

companies, you don't get known, you don't get radio airplay. The thing is that this is the best way because if you depend for your living on this, you have to make concessions to all kinds of bullshit.
Wouter- You have to do what people expect. Marcel- I want to do it completely on my own terms if possible.
Ruth- If you're putting out your records at cost price , you can't make a living.
Marcel- We make a thousand records and sell 700 of them. Then the costs are gone and the rest is for us.
Ruth- What is out on your label?
Tony- Our Record (B,G,K,- Jonestown Aloha) and the compilation record with eight bands. (Als Je Haar Maar Goed Zit Nr. 2) It's all Dutch bands, hardcore. But we want to work together with other Dutch bands. A lot of other bands, they see other bands as competition. They don't want to work together .
Ruth- What do you think of American bands? Tony- Some of them are good. Others...? Generally I think American bands are lots better, both musically and in dealing with them. American bands started to realize that not all the bands from England sound good.
Wouter- But American records are very expensive here for us to buy.
Marcel- I really don't get everything because it's so expensive. Gigs and records. It doesn't fit with the ideas they have in my opinion. It's stupid to be concerned about the poor and let them pay $10 to go to a gig.

Tony- As bands it is their responsibility. For example, bands who are singing about war and a fight breaks out at a show and they will just continue to play. That's what was so great about the MDC concert here. This guy takes a chain and starts swinging it and the singer starts "Hey, who are you guys? You come here to fight? Better leave." That's what he said. It's great.
Rene- Everyone looked at the guy and he

didn't know what to do. So he walked out.
Tony- A band like the EXPLOITED sing about war and armys. How can they just let their audience beat up each other? And when it get a little rough, they're off stage.

Wouter- So many of the English bands are so stupid. They really are.

Marcel- Not all of them.

Wouter- They go in the studio for a month. They make a good record- so great, and you see them live and they are so bad. They're mostly drunk when they are on stage.

Marcel- They have no respect for the people who came to see them. If people come to see us , it shows their interest, it's nice. So I show some respect for them by not playing drunk.

Tony- Also, there should be more contact with American bands. People should start organizing tours for each other on a very independant basis so there aren't any agencies. It's just the bands that do this for each other. Set up a tour to get enough money.

Tony- They can stay here and be at our places. We can set up the gigs and they can play with any Dutch band they like. I think the big advantage of this is that you're not being ripped off and there's no asshole you don't know, that doesn't know anything about the music just making money.

Wouter- Then you're going to play in the really good punk clubs.

Ruth- Isn't it just as important that people in America start thinking about doing the same? Tony- Yeah- Well, I don't know but maybe people in America could set up tours for Dutch bands. You could reach a lot of people then. Ruth - How do people get a hold of you?

Tony- Write to: Vogelspin Records/ P.O. Box 70397 / 1007 KJ Amsterdam / Holland. We'd like to set up some bands here.

Marcel- I wonder if they'd be willing to not make much money though. What I see of American bands is that they're making money at it.

Tony- Not MDC.

Marcel- No not MDC , but DEAD KENNEDYS and BLACK FLAG.

Wouter- But those gigs are being organized by agencies. They make a lot of money at them. If you do it our way you play in other places.

Ruth- Any last comments?

Tony- People should get more involved getting things done, whether it's your own store or helping people out. Making it work.

Wouter- That's what punk is- doing things yourself.

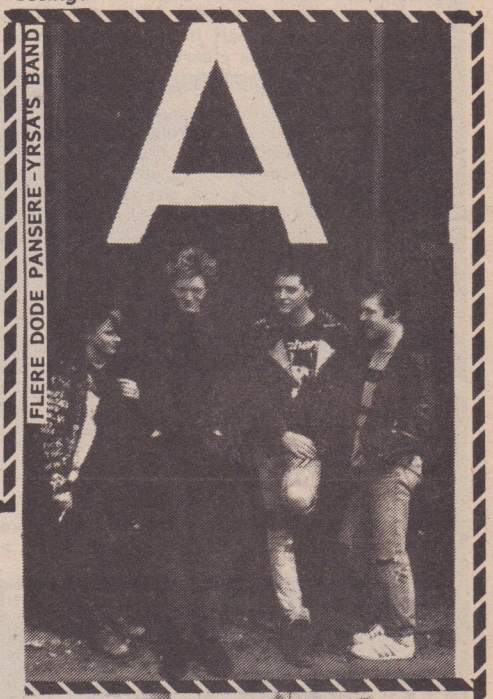
Ruth- But here you can count on the

government. Wouter- But we don't really get anything from it. What the government gives to these punk clubs- they're not really punk clubs. Punk bands can play there but the money they get is for the people who work there. And those people have some sort of schooling.

Ingrid- Social workers

Ruth- How do you suggest people do things? Wouter- Start a band or a real punk club that doesn't get money form the state. Or something else. There's a lot to do.

Tony- Maybe you can't change the whole structure but you can make it more pleasant. Get aware of what's happening yourself. Some things are so easy to see like the connections between the big money and you should start questioning. There is also the fact that when there is a Dutch band and people say "Dutch band? I don't even know where Holland is. I'm not interested." And when it's a band from England everybody goes - Yeeeeaaaahhhh. It's the same with American bands that come over here. The people here aren't interested in that. I think that many Dutch bands are interesting and worth seeing.

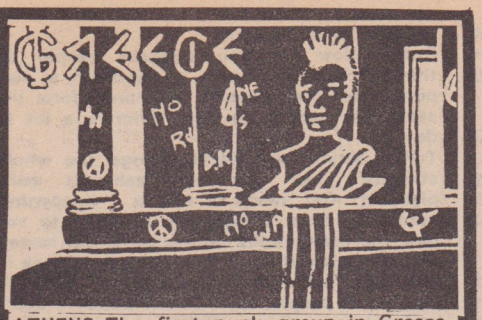


It is great that you deal with women's lib in connection with punk cos I've also got the impression that many US punkbands are hypocritical dumb asses, who think they're so liberal. Here in Denmark things really look a lot different. The main reason for this is, I think, the strong women's liberation movement, which had a big influence on society in the 60's and 70's, and today Denmark might be the one country in the world, where woman is most liberated- unfortunately there is still a long way until total freedom is obtained for everyone (one may remember that men are also tortured in their sex roles!) Anyhow, there are lots of female punks in Denmark; an example for this could be that two years ago there was in the city where I live (Odense) only one girl punk. Today there exists a balance between boys and girls and that's it. Girls are accepted for being punks as well as boys are. For instance the singer of the band FLERE DODE PANSERE (More Dead Coppers -not taken from MDC!) is a 13-year-old girl, who is trashed by her parents for playing the band- her father is namely a cop and a member of the ultra right wing party! She isn't into punk for the sex, she's here because she's accepted as a human being. And then for the news since last issue: I found by reading Shred's Denmark report that several important bands had missed his eyes. In the suburbs of Copenhagen there is a great deal of thrash bands, who're all very great, such as ILLEGAL'80, ENOLA GAY and APILD AF TID (Waste of Time), but unfortunately, some of these bands concentrate too much on fighting bands and fanzines whose opinion they don't agree with, instead of working for unity. Recently "The Boston Tea Party Tapes" released a compilation cassette called "Lorteland" (Shit Country) on which these bands plus others can be heard. (Address below). Another release is the new FRESHLY RIOTS' "Delightfully Fresh" EP which is, after my opinion, the worst record ever done in Denmark, and they have already recorded their second one! It is also said that ELECTRIC DEADS, CITY X, ZERO POINT and ADS are planning new releases. ADS have been living in Berlin for the last few weeks as they were tired of Copenhagen and being classified as "fashion punks'. And actually Copenhagen is a boring place since the squatters movement is almost dead and the gigs are few. There has just been a two-week punk and experimental festival which only had 3 hardcore bands in the large crowd of bands. Soon the WAR OF DESTRUCTION'S debut EP is out and it's gonna be a great one, and in late September the new RAZOR BLADES/FLERE DODE PANSERE 11 track EP will be out. The review of the RAZOR BLADES' tape in MRR no. 7 was shit; this band is considered one of the best in Denmark and also some of the best musicians in this country. WRITE: The Boston Tea Party Tapes, c/o Brian Hansen, Banehegnet 14 st.th., 2620 Albertslund, DENMARK. AND: DK DECAY, Tietgens Alle 118, 5230 Odense M., DENMARK. Both are alternative lables, who've got several tapes out.

Yrsa.

RAZOR BLADES

PARENTS ARE PUNKERS



ATHENS-The first punk group in Greece, my band, was named the GUILLOTINE, and formed an January of '80. After a year , me and the guitarist left the group and formed SOLDIERS OF ANARCHY. We did our first gig in a church (ha ha) with STRESS and AUSWITCHSS). We had some problems, such as lack of place to rehearse, few instruments, and the police. For a year and a half it was very chaotic, but now things are clearer. We are now in

EX-HUMANS

a group called the EX-HUMANS. We have good instruments now, 'relieved' from a music store.

CHAOS GENERATION

Other local groups are CHAOS GENERATION, STRESS, PANX ROMANA, AUSWITCHSS, DEATH TRAP. They all sing in Greek, have no idols, no gods, no masters!

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Rocker tobten 2 Tage durch Hannover

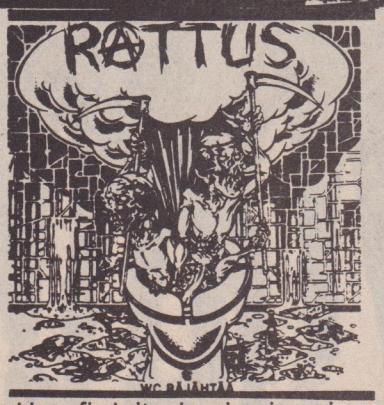
Steine, Blut, Trümmer

Schwere Rocker-Krawalle in Hannover! 250 glatzköpfige Skinheads und 700 Punk-Rocker lieferten sich blutige Schlachten. 17 Polizisten wurden verletzt, 180 Rocker vorläufig festgenommen. Die Chaoten tobten zwei Tage lang, zertrümmerten Schaufenster, schleuderten Pflastersteine nach Passanten. Alles über den Rocker-Terror auf Seite 7b.

Zwei Polizisten in Zivil haben einen Punker in die Mitte genommen, drängen ihn an den Straßenrand. Unteres Foto: Dieser Skin Head hat Steine auf die Polizisten geschleudert. Ein junger Beamter nimmt ihn mit gezogener Pistole fest

These are some photos from German newspapers sent to us by Helge Schreiber of Oberhausen, W Germany. Apparently, punks and skins tried to hold a large meeting in Hannover, to discuss differences and create more unity. Some right wing skins broke into their "seig heil" , and scuffles began. Then 1000 cops came on the scene, and large-scale rioting ensued, lasting 2 days. The papers reported 180 punks and skins arrested (out of the 850 present), much damage, and many injuries. The pictures show a cop arresting a skin with his gun drawn, and plainclothes cops hustling away a punk to detention.

FINLAND



Scorching firebolts in abrasive vigor of active aggression that is frantically fast, crazed and chaotic, exists the blazing bombardment which is RATTUS. An initiative, outward outfit from Finland whose sound blasts forth a brutal barrage of raw knucking mayhem that stimulates the senses with volleys of quick persistent rhythms. Featuring 'Jake' on guitar, 'Tomppa' on bass, 'Vellu' on drums, and now 'Annikki' crooning out the vocals, the stirring quality of RATTUS is agile, continuing to grow, having an alarming vivacity with an oscillating momentum that is unprovoked . Latest release "Uskonto On Vaapa" is another brilliant dose of surprising fury and non-hesitant intensity, an international hit from RATTUS. Write to: Tomppa-Rattus / Ritvalankatu / 35700 Vilppula / Finland

Interview by Pushead

MRR: What does 'RATTUS' mean?
R: 'RATTUS' is Latin , and means 'rat'. The name was chosen because of the STRANGLERS first LP "Rattus Norvegicus". They were the band that turned us finally to punk.
MRR: List your vinyl, tape appearances. Why were the first EPs so much different than what you play now? What made you change your musical direction. What are your future vinyl releases?
R: These are the releases:
1) Khomeini-Rock / Muotipunk-July '80
2) Fucking Disco-EP-6 tracks-Nov '80
3) ROR-EP- 5 tracks
4) Rajoitettu Ydinsota-EP-4 tracks-Dec '81
5) W.C. Rajahtaa-LP-14 tracks-Oct '82 . (also released in Brasil)

6) Uskonto On Vaapa-EP-9 tracks-May '83
7) Propoganda Hardcore '83-3 tracks
Tapes:
1) Punk Ei Ole Kuollut-3 tracks
2) Tyalaisten Kontrolli-4 tracks
3) Trust And Obey, God Is Love-4 tracks
4) Raw War-4 tracks
The music has changed quite a lot in our records; the first record was old-fashioned, quite slow punk rock. The second a collection of punk, new wave, and ska-reggae. The third was our worst. The fourth, fifth, and sixth are hardcore. The reason for that is the music we have listened to while composing songs: DISCHARGE influenced us in '81, before we did the "R.Y." EP. Now Tomppa is influenced more by U.S. bands and some heavy groups, Jake by DISCHARGE, and some U.S. bands.

MRR: What are RATTUS' favorite bands?
R: Well, here are some of them:
U.K.-DISCHARGE, DISORDER, CHAOS U.K., MAYHEM, INSTANT AGONY, RUDIMENTARY PENI, VARUKERS...
U.S.-MINOR THREAT, NEGATIVE APPROACH, M.D.C., BLACK FLAG, MISFITS, NECROS, DEAD KENNEDYS, GANG GREEN, D.R.I., FARTZ, DOUBLE O, and many, many more.

OTHERS-TERVEET KADET, SHITLICKERS (RIP), AGENT ORANGE (Holland), BUTTOCKS, CHAOS Z, OLHO SECO, INDIGESTI, WRETCHED, 5° BRACCIO, RIISTETYT, KAAOS, SEKUNDA, DACHAU, TAMPERE SS(not nazis!)..
MRR: Do you agree with the beliefs that are associated with 'hardcore' or 'punk'? Describe your meaning of those terms. What is anarchy to you? Why a circle A in the RATTUS logo? What is 'freedom' to you? Does a free state exist in Finland?
R: Don't know about those beliefs. It's everyone's own business what to do and what to believe in. Punk is/was a protest which began in '76 and which almost died in '79-'80 when the CLASH, etc., became shit businessmen. Hardcore is a successor to punk. It's much better than punk, because there are not any super bands among HC groups (are there?). That's really a good thing--there are not any rock stars, and the bands and fans are all the same. The A in Rattus' logo is circled because Anarchy means freedom to us. It means freedom to wear the clothes we like, to do what we like (not crimes!). And we don't like to look like all the punks here with mohicans. We are quite normal looking fellows. Or maybe not still...Finland is quite a good place to live. Everything is not OK, but where is it?

MRR: Describe the Finnish hardcore scene:bands, areas, growth. Do you like the scene? What are the clubs like? Are Finnish punks into an image, or individuality? How does all this affect RATTUS? What kind of response does RATTUS get? How far from the major centers of activity do you live?
R: Finnish hardcore: lots of bands, new ones coming. The main areas are Helsinki and Tampere. TERVEET KÄDET and RATTUS are from little villages. Urban punks are more aggressive. RATTUS is quite out of the scene cause we haven't done any gigs this year. The punks, we're afraid, are future alcoholics. They spend all their money drinking all the time. When DISCHARGE was here, which was a miracle, over half the punks there were drunk. Fucking stupid! Some of the punks are into individuality, but more of them are into an image-the clothes and the appearance are the main things. we are into individuality. We have lived in peace in this small village, so we haven't had to follow other punks' dressing styles. About the response: we don't get much. Some magazines write to us and ask for an article, but punks don't write to us. If they see some of us, they'll talk to us. From abroad we have gotten many letters, and that's great. One guy from the U.S. wrote to us and told us not to change singers. We were really glad to see that someone cared. We live quite far from Tampere (100 kilometers) and Helsinki (270 kilometers).

MRR: Is RATTUS a serious band or a fun band? Is there a message or general opinions in your songs? Explain your song titles and meanings of your lyrics.
R: We are both. Our lyrics are serious--we sing what we feel about different things. The song titles of our new EP are: "War Lunatics", "Religion Is A Danger", "Animal Bodies As Victims", "Idol", "Rock Editor", "No Hate, No Jealousy", "Voluntary Death"(an anti-drug song), "Wine In Vessels, Urine In Head", "W.C. Blows Up #2".

MRR: Do you disagree or agree with Straight Edge or Anti-poison ? Do you drink, smoke, etc? Are you vegetarians? Explain your lifestyle/habits?

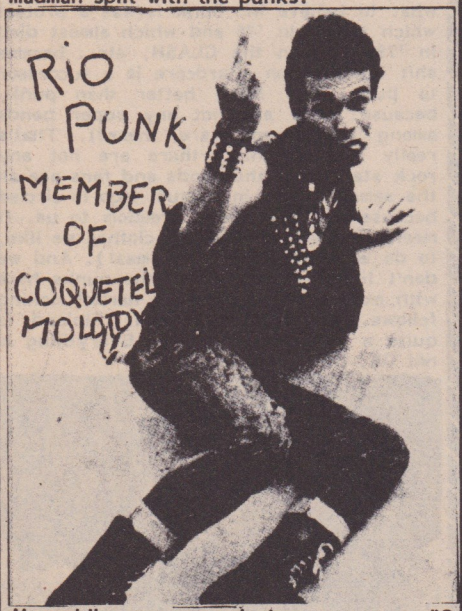
R: We don't agree or disagree. Everyone of us drinks once a week. Jake and Annikki smoke. But we are against drugs. We are not vegetarians. We eat meat and averything that tastes good. We are very friendly people. Our habits are OK.
MRR: Do you believe in God? Or religion? What does it represent to you? Do you believe in life after death?
R: Don't know about God. Maybe we believe in something. we don't believe in religion. It's brainwashing. Maybe there is some kind of life after deat--don't know.
MRR: The RATTUS opinion of war? What is Finland's army like? Would you fight?
R: We have sung very many songs about war and the threat of war. It is a senseless action. It's caused by crazed presidents and kings who have had to prove their power that way. There is one big mistake in the laws of Finland. Every male has to join the army for 8 or 11 months. Fortunately you can work in a hospital or airport for one year if you have ethical or religious reasons that obstruct you from joining the army. Every one of us try to work somewhere to avoid the army, although it's quite hard to do so. For us, there is no native country for which we would kill and die. Death is the end of life. But everyone should die without any violence.
MRR: Final notes?
R: We wish to thank Vote (of P. Tuotanto) for selling our records abroad, and Pushead for drawing really cool covers for our records. We also want to thank anyone who has written to us. If you haven't gotten an answer yet, we're sorry...we're just so fucking lazy!

Photo by Vote

Dearies--Here I go with the third article on the Brazilian scene. I could go on playing storyteller, describing the adventures and misfortunes of the movement here in Sao Paolo, but all of a sudden...seems like it's vanished. First, with the move of Punk Rock Discos (record store) from its ideal location downtown to a small box in a glassy gallery of glossy pretentions in a middle class fashion street, many punks feel inhibited and get tense on their way there. And there's no room there for the good old spirit of chatting there either. But this chapter of 'Punked Off' goes even further; since the last Carnival time (february), when 'punk' got bad headlines in the sensationalistic dailies (a punk of sorts knifed and killed a rocker in a casual fight), a curtain has fallen on us. The "image" is now "punk is not for the kids of good families to come out and play with." And the police continually go after punks now. And vox populi ( ) wants the movement ended now. At the few places punks were allowed to congragate or play, there are always fights, etc. And who wants to go to those horror shows? Then a lot of bands broke up. So, no place to go, no bands playing.

Simultaneously, the country in 1983 collapsed economically, with inflation running over 200%. The average salary here is now about $68 a month. But then there's the rich people at the opposite end. Third World shame! How can anyone live in dignity without economic freedom? People couldn't stand it anymore, and in April, Sao Paolo started 2 days of rioting that spread all over the country. Folha De Sao Paolo, one of the more respected daily papers ran this headline--"Panic In S.P.- Punk Prophecy Comes True." Workers, unemployed, and protesters in general marched for justice. They went right to the Government palace, where they tore down part of the fence. This was televised to the whole country. At Santo Amaro, where it all started, journalists reported that about 200 punks took part in it. One of them is well-known as Caveira (Skull). In other areas of the city, near their regular meeting places, punks broke down shop windows, and took clothes and shoes they needed. All this happened at the time Brazil's external debt payment became due--billions of dollars. It seems our Planning Minister (a kind of Prime Minister) planned it all wrong. And the system is so fascist, and the proles so dumb, that all that is left for us to do is feel suffocated. Shit. To explain Brazil, one would need a whole book. It hurts, it's painful.No good!

And now, for a change, quite an episode. After the success of Rio's Circo Voador festival, punks there got a bit of "Rockstaritis" (hello, Jeff Bale), and climbed the mountain called Sugarloaf, to play on top of Brazil's most famous postcard. Three bands (FOGO CRUZADO, T.F.P., and LIXOMANIA) played at the disco there, a place where tourists, romantics, and social climbers climb. The night was tense. Punk wasn't exactly what the clientele there bargained for. A flop! But then maybe not, because a mad Englishman, drunk as Andronicus, took a dozen punks in his van to another part of town for a visit with no one less than Ronald BIGGS! Clemente (INOCENTES), Mingau (RATOS DE PORAO), Bitao (PSYKOZE), and Miro (LIXOMANIA), and Mike (Bigg's son) wanted to play, but Bigg's wasn't in the best of moods, his privacy having been invaded, so he sent his son off to the studio (he's in the cast of a TV show like Sesame Street), and the madman split with the punks.



Meanwhile, new records have come out. "O Comeco Do Fim Do Mundo", a live LP with 19 tracks and 19 bands was released. It's a nice remembrance of last year's punk festival, but it's not of good sound quality. "Botas, Fusis, E Capacetes",by OLHO SECO is a 7" that captures them in another superb moment of inspiration, roughness, and guts. And INOCENTES' "Miseria E Fome" is furious in its anger and revolt. And we had an international release--Finland's RATTUS put out it's "Rajoitettu Ydinsota" EP through Punk Rock Discos label. A great record. Also, a group of young filmmakers are working on a movie about S.P. Punks, the script being written together with the punks.

New hope came for the scene in July, when a new club, Napalm, opened. The first night was a mixed up one, with new wavers, nouveau chic, straights, rockers, and punks. Three bands played (MERCENARIES-3 girls and a boy drummer, INOCENTES, and RATOS DE PORAO)...and three fights. One of them started after INOCENTES decided to get rid of their singer. Ariel, the ex-singer was drunk, and when the band went to play one of his songs, he went in front of the stage and demanded they stop. The second night was Depression Music night with a fashion show. Finally, the third night was punk night. The day before, the INOCENTES decided to split up. When Clemente announced it over the microphone, the reaction was mixed. They were one of the oldest bands around, and their contingent was one of the roughest and toughest elements. One of them started shouting "Traitors!" and "Sell-outs!". Another took a fire extinguisher and started spraying

everywhere. A horrorific atmosphere was created, and fights broke out...and to make a long story short, NO PUNK SHOWS AT NAPALM! That was fucking awful, because the place was good--right in the center of the city, $3 tickets (a bit expensive for Brazil), and was organized by people with good intentions, including some representatives of the punk/hc scene. Clemente and Tonhao(of NEUROTICOS) were front door men, Callegari (INOCENTES) was DJ, and Meire (SP Punk fanzine) sold tickets. Most punks are now really revolted by the negative image created by a few destroyers. They are the real traitors, because instead of destroying other destroyable things, they are destroying punks possibilities of growing and making things better for themselves, even if only in terms of having a good time. Anyway, part of me is still optimistic that punks will again be allowed to play in Napalm.

As for me, I want to thank all the international punks for writing. I'm answering as many as time permits. Sorry for the delay, but due to lack of money for postage, and with the inflation so high, we're working like Roman slaves, I feel. Is it the end of the world, or just another eon? Let's see, let's see. Cheers,

Antonio Bivar/ Rua Dona Verdiana, 410 - apt. 63 / Sao Paolo-S.P. / Brasil

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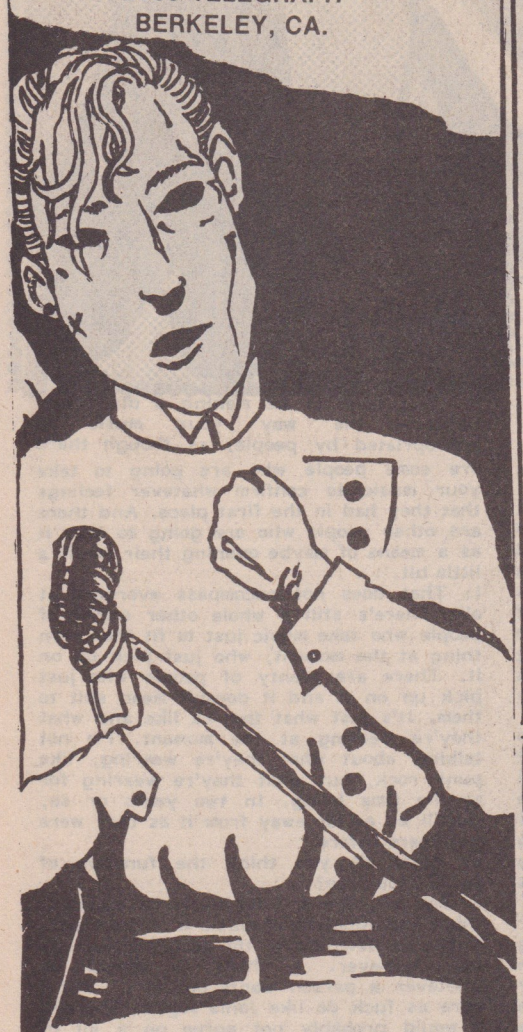

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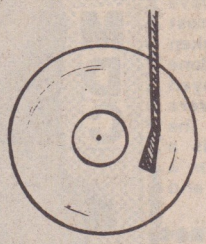

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Rap Session!

What follows is a discussion, led by Vic Bondi of ARTICLES OF FAITH, with Ian MacKaye of MINOR THREAT, and Dave Dictor of MDC; three of the most aggressive, verbal, and outspoken frontmen in punk, anywhere. It was done late one night, after a gig they all played in Chicago, and the participants were understandably tired. But, despite the meanderings of the conversation, it is a remarkable insight into their thinking on a variety of subjects, their similarities, and their differences.

Photo by Murray Bowles

Jim Saah

V: Why do you think there so many political punk bands on the West Coast?

Ian: I think a lot of people pick up on it the same way in the East Coast. It sort of sets a mood. There's plenty of bands on the East Coast that have pretty radical ideas, you know. Not exactly the same, but similar. There are plenty of political bands out there, too.

Vic: Ok, maybe they're just not as recognizably political as the stuff that MDC is doing?

I: Well, the difference is that MDC is knowledgeable about what they're saying and they're not just a bunch of fucking kids getting on stage and shouting, echoing what they've already heard. I mean, "Fuck Reagan" has just been such a fucking over-utilized cliche, and these guys check into it. When I got to San Francisco this time, I found Dave leafing through a book about Guatemala in this bookstore. I have great respect for that, because these guys get down and they fucking check it out, and that makes a difference. And a lot of bands do not, and that's who I have no respect for; the band that gets up and whines about politics and they don't even know what the fuck they're talking about.

V: Do you think the same way?

Dave: Yeah. There are a lot of people who pick up on an idea and they don't have the necessary follow-through.

I: They don't research it at all.

D: We research it...you know, you've got to be wary of not checking out your sources, because you hurt political people by coming off like an idiot.

I: Sure do. That's what the R.C.P. and the Yippies' biggest weakness is. The majority of those people are just a bunch of fucking idiots, who're just as bad as anyone we know. They're just the same people having a different trip. There are a few real good people who have good ideas, and those people I support. It's the same with punk rock. Punk rock has more assholes, in a ratio sense, than any other kind of music. They don't have respect for anything. It drives me crazy.

V: Well, here's an interesting thought I had the other day. I'm not saying it's my opinion. I thought that perhaps politics are not a good thing to be approached in music. Because music is a very emotional medium. You don't sit at a show and analyze it the whole time like you would reading a book or something. It's something you respond to physically and emotionally. Now, when you put politics into music, you're asking, you're demanding, an emotional response from people. And, sometimes, I think maybe it's better that when discussing politics, we talk about rational responses, rather than emotional ones. The thing is, if you respond emotionally to a problem, you may end up making a mistake. What I'm saying is, music being an emotional medium, doesn't seem to be an apt place for discussing matters that need to be discussed rationally.

D: I disagree, because when I do my thing, I'm not asking for discussion, I'm just telling what I feel, what I'm seeing, my viewpoint. Ian does the same thing, if he's talking about "Filler" or "Bottled Violence". It's a clip of his life, and he's sharing his emotion of it on stage. He's not asking for a discussion about it. It just is, and that's what I'm doing when I do a song like "Corporate Deathburger".

I'm just giving you how I feel about it. I'm not asking everyone to raise their hands, "Who are the vegetarians?" I'm just sharing my emotion about eating meat and about corporate manipulation of food and what happens to Third World countries whose land is bought up by multinationals and have cash crops that are exported instead of feeding the people, so therefore the people go hungry. And I'm delving into the emotion of that. So, yeah, it's emotional, but not everything political has to be a sit-down discussion.

I: The thing about politics and music is that by thrusting it into the music, at least it gets people interested enough where they might sit down and read the lyrics. It's basically an awareness thing. I can't imagine going on stage and playing music and actually expecting people to become Democrats and Republicans, that's ridiculous. But if people say, "I like MDC, I'm gonna buy their album," buys their album, hears their words. The same thing with us. Then the message is sent through the lyrics. But, the same way, too many people got blindly into the Straight Edge scene and wreaked havoc to Straight Edge and the idea, just twisted it, distorted it, and fucking abused it, the same thing is happening with MDC. Where they did that 'Millions Of Dead Cops' just got so blown out. The same idiots who pick up on 'Straight Edge' and mutilate it for their own thing and don't even think about what the idea is, the same thing is happening with politics. The worst thing about the politics is that, I would say, it's just so much easier to say, no offense Dave, "Fuck Reagan", than to say "I'm Straight". Actually, there's no reason to be offended.

V: The thing about what you're saying about is you're going to be 'Straight Edge' is that it demands a commitment to a mentality, the same way that his political ideas demand a commitment to a mentality.

I: But the point is that it's a lot easier on a social level to say "Fuck Reagan", it's a political, radical thing, whereas "I'm Straight" is sometimes, depending on where you are. I'm not trying at all to say that our thing is better; it just makes you look a little more stoic, especially the 'Straight Edge' thing. Now for you to say you like MDC because of all the backlash- we got plenty of backlash, now they're getting some. It's good. It sort of humbles, and at least people are thinking about it.

V: You seem to be making a distinction between the way your music is appropriated by people, as though there are some people who are going to take your music to confirm whatever feelings that they had in the first place. And there are other people who are going to take it as a means of maybe opening their minds a little bit.

I: That does not encompass everyone at all. There's still a whole other sector of people who take music just to fit their own thing at the moment, who just pick up on it. There are plenty of people who just pick up on it and it doesn't mean shit to them. It's just what they're like and what they're wearing at the moment. I'm not talking about what they're wearing, like punk rock, but what they're wearing for at the time being. In two years or so, they'll be as far away from it as they were two years before.

V: What do you think the function of music should be?

I: For me, it's a total emotional outlet. I think the function of music is...the blues. I do like listening to the technical aspects too, however. I think it should be whatever a person wants out of it. But I sure as fuck do like Janis Joplin. She and I would probably not agree on a lot of things, but man, the fucking lady did it! What you hear in her voice is what I love about music. I'm a brutally emotional music person. I don't like the technical aspects. I play piano.I refuse to take lessons because I'm scared that the way I play will become warped if I learn the technical aspects and will take away my personal approach and my totally emotional way of playing. It's like with our band, those guys are into playing it right, which is a great thing for me, because I would personally rather just go, go, go. Like the amp you used tonight was fucked-up looking, right? I love it like that. I prefer it like that, but those guys say "That's pretty ugly". But I say "Just do it". The emotional thing.

V: A lot of classical musicians would maintain that they find a lot of emotionalism in the technical.

I: Like I said, they have the same differences I do. I'm saying it's emotional. Everyone should have their own fuckin' reasons for doing it.

D: It's communication for me, as well as a lot of emotion.

I: Definitely communication, but emotions are communication.

V: OK, but communication for what purpose? It seems to me that what you're saying is as a vehicle for personal

expression, you know, for "my blues", right?

I: Yeah, but because my blues I'm sure are felt by so many people, just like the real blues were, my one communication thing is that I got tired of hearing how bad life was for everyone, and not hearing about what we can do about it. And I really attempt, instead of putting out whiny-ass songs, put out a song that says, "This is the problem, and this is what can be done." Most of them are just basically saying, "I wish everything could be better." By stating that you're unhappy with something, just basically means you want it to be better. In some of my songs, I don't have any real solutions, that's where the frustration aspect comes in. And other times, it's sort of like, "hopefully everybody can get respect for themselves and each other, and then everything will be a lot smoother." I sure have a lot of respect for Dave and MDC just because of the fact that he respects me. I like what I'm doing, and I like what he's doing, and that is why we're able to sit here and do this, whereas I do not respect a lot of other musicians and other bands where I would not even want to be involved in the same interview with them. I wouldn't want to have anything to do with them. I wouldn't even go into an interview with them to denounce them. I wouldn't even mention them. I won't waste my time with them, because that's the way I feel.

D: Which is good. That's like saying the things we have in common, and that's the fact that we both see what we want to communicate and the whole approach is straight ahead. And Straight Edge and that part applies to what we're doing. That's to be straightforward and do what we're doing and not clog it up with drugs or being drunk or not being the best that you could be in certain situations.

V: Since the idea is to communicate with your audiences, how do your audiences communicate to you?

D: They do it at all sorts of different levels. Sometimes I get all these people screaming back, and I wonder if they are really getting into it or if they've heard the album on the radio or have it and when they see it live, something triggers off in them. I gotta wonder...a lot of people who are singing "Corporate Deathburger" and they just whistle their way on down to McDonalds, just like people can be singing "Straight Edge" and drooling all over Ian, and 20 minutes later be drinking a beer on the sidewalk waiting to get fucked up to go to some party.

I: At least we're still throwing it up in their faces.

D: Oh yeah! Even if they just have it for a couple of minutes. You just gotta face the fact that you're not necessarily changing them. You're approaching them, which is the first step. And you say, "How do they communicate back?" A lot of different ways. People come up after the show and tell you - tonight there were 250 or so people there. A lot of people came up and just said hello or just looked at me for one minute.

V: For MILLIONS OF DEAD COPS though, it's not simply a matter of...

I: You mean MULTI DEATH CORPORATION.

V: Right. It seems different , to me, from MINOR THREAT in that MINOR THREAT is dealing basically with a common expression of emotions; you seem also interested in educating people to a certain awareness about the way you see things. I mean, tonight before you started, you got up there and talked about poitical situations worldwide and multinational corporations as you see them exploiting nations. Have you ever stood up and talked about straight edge?

I: Not for a long time, but I take advantage of what's happening at the moment. Sometimes there's nothing to say at all. It totally depends on the situation. I like to be spontaneous and do not plan it out. I don't come up with raps, because I don't like to rap-I like for it just to happen. Perhaps something will happen at a show, and it will go so well with what I'm doing that I'll pick it up and use it. I might say a few words, but in general there's not a whole lot I can say on stage. I've gotten to the point now where my total communication is when I'm singing. I can't fool people, because the music is the vehicle. When I'm singing, I'm there. When I'm not singing, I'm not there. I go through a whole fucking row of things, so I can't be one thing the whole time. I've got to be honest about it. When I sing "Betray", I'm like "Fuck you man. My best friend and you stabbed me in the back." And then I sing "Look Back And Laugh" and I say "Man,I know we can't fucking pull it off sometimes, but let's work on it, let's keep it together." And then I go into "Filler" and it's like "You got sucked into something that you didn't even believe in. Not only do you abuse yourself, but you abuse religion, you abuse romance." I just go through every one of these emotions and then into "Stepping Stone", which is like "Everyone, come on." I can't go for one, so that's why I don't bother talking.

V: OK, why do you Dave?

D: Because I want to, and also I need to. The points I think that Ian makes in his songs are more subtle. I think the points we're making aren't so subtle. I did the set at some points where I didn't talk

Photo by Eric Cope

hardly at all between songs. I just did the sings as hard and as fast as I could. I was always interested in them getting the song title, and I'd throw in a couple of tidbits. But at the time I was too afraid to put all the heavy views on the point. I was ready to sell out for the music, for the tightness of the group. And then I found I wanted more out of it. I wanted that communication to happen and I extended it. I felt more secure: "This is not just a song called 'Corporate Death Burger'-I'll tell you about it." "This is not just a song called 'John Wayne Was A Nazi'-let me tell you why I think he was a nazi", and talk about his career and how it influenced people in the subtle, psychological stuff; where he was using movies to portray the 'good white man' in cleaning out America from Indians and Mexicans and Japanese and even the Viet Cong, when it came down to it. So I just felt the need to communicate farther, so people have more of an understanding, so it becomes not just surface political stuff, so it's all comprehensive and it's there and it's intelligent. If you do something political, it's like Ian said before, you have to be well up on it. You gonna say "Yeah, Reagan's doin' real bad stuff, he's doin' really crummy things". It just sounds bad. You have to be up on it.

I: One thing I've noticed about MDC anyways is that when I first saw them, and I've said this to them so many times, that here they have this heavy fucking statement, and they play so fast that I know some of the lyrics, and I can't even tell. It goes so fast to the speed where Dave would sometimes lose the inflection, so that their whole thing is all music. Every time we see them, we say "Yeah, you play fast, but man, you're not getting this out."

V: Does that bother you sometimes that maybe your message is getting lost in the medium?

I: They're not folk singers.

D: Yeah. I've tried at different points to slow the group down, but I really can empathize with my group. They're feeling the same things I'm singing about, so they get in this adrenalin source that comes out at the speed of the music. They have this theory that the closer it gets to 1984, the quicker it's got to be said...in emotion, the harder it's got to be felt, if they're going to portray their end of it.

V: It seems like what you guys politically do is portray these emotionally political points with a real desperate sense of urgency.

I: Yeah, it's definitely urgent music.

V: So what we're talking about is portaying a sense of emotion that you can give some definition to. It's more than just a tratise on the political state of the world.

D: UM, I'm not sure I understand.

V: Yeah, I'm not quite sure I understand either.

I: I think what he's saying is that opposed to you just informing people, that you're informing them but with opinion.

D: Yeah...you have to have the emotion there to tap into. It can sound hokey or weird or phoney, but I really try to tap into this spirit that feels a lot of the universal pain. That's the emotion and my ugly look when I'm singing about desperate things. That's where it's coming from; it's coming from a third eye or sixth sense, I don't know. But that's why people can say "On stage you look so ugly, so monstered out". And that's because I'm tapping into the emotion that's flipping me out. Then I can do it on a more rational level later, when I'm sitting here, because I'm not all pumped up and squeezing and feeling that direct thing. I get to sit back from it and discuss it.

V: You're both talking about tapping into something that seems almost mystic.

D: It's weird to try to give it a label, like third eye. It's some different side that you don't necessarily bump into all the time. We're pitted into bumping into it every time we've got to go up there, and there's people there ready for you to do your thing and relate to them. That's when you turn on to it, or you get left behind; that happens every so often.

V: The whole premise of doing this interview just seems shot to shit, because it seems like the more you talk, you don't have any differences, more or less, whatsoever.You guys have got to have differences. What are they? What's the difference between MDC's approach to playing music and MINOR THREAT's approach?

D: I'd say, right offhand, the difference is that they deal with much more social situations, and it's obvious, and we deal with more overt political situations, even though we deal with a lot of the social things within a political situation.

V: What's the defining line between social and political situations?

D: I think a lot of Ian's things are in the "I". First person.

I: Every song I've written is about me and you. Every song. Because every song I write is this,"That you did this, but man, so have I". That's the whole point. It all boils down to like "Seeing Red"; "You see me and you laugh out loud, you taunt me from safe inside your crowd." Man, I know. I've done it too, and I fucking hate that. Every song I do, I put on both sides of the coin. That's the way it is. The one thing about the politics and all is that these guys have to go out and check it

out, right? I don't need to check it out. I know; it was me. First person. And these guys, even though we know that they may be personally concerned, obviously they are, but it is not the first person. And like Franco said to me-we had kind of an arguement about it- he sais "If it was first person, we'd be dead." And I said "That may be." So that is like a big difference. One reason I think you're having problems getting at the differences is that I don't want to say something that would....because we don't necessarily do it doesn't mean that we don't think they should do it. That's the main reason, because we both don't want to get into an arguement about who's right and who's wrong. I do not think MDC is wrong at all. I think that for me and my band, I feel that it's pointless for me to try to attack a mountain when I know I can change this and that. To attack something so big, I would feel frustrated, and I can't feel that I would actually do anything. I think that I would like to work in my space-that's the whole personal thing in general.

V: Well, would you even say that you're tackling a mountain with what you do?

D: Yeah, talking about the Multi Death Corporation, change is gonna have to happen.

I: Mountain is an under-exaggeration.

V: But don't you share his feeling that you really can't be that effective in this area, obviously.You wouldn't be playing the music that you're playing if you didn't feel you could be effective.

I: I didn't say that. That's exactly the point I was trying to make. They can be very effective in that area. But, for us, I don't feel it. I guess the difference is that when Dave goes to McDonald's and buys a hamburger, he thinks about the cows, etc. Every time we talk, they tell me something, so at least it makes me think and I feel guilty sometimes. I don't even eat at McDonald's that much, regardless, but they told me that one quarter of the world's grain, or something like that, is fed to produce cows for American beef, whereas you could feed the whole world....wasn't that how it went?

D: Yeah.

I: So when Dave walks into McDonald's, then he thinks about that. If I walk into McDonald's, I think about me being hungry. I'm not on tat level. When I walk into McDonald's, I just think of it as food to put into my stomach. I don't think. It's a different awareness. But, at the same time, while Dave is so worried about this and that-like when we were out in S.F. and we really got into it about this whole Multi Death Corporation thing and what is happening in Latin America, which I agree is a very fucked up situation, fine-but four blocks away from them, or downstairs, or whatever, there is some really bad shit going on. Because of what they're going for, they miss that the same way I miss what they're going for. I mean, there's like 13 year old kids shooting speed, the whole thing, man. It's ugly. It's a fucking ugly situation. And where I might have a whole lot more punch on that and I may be ignoring what's happening in Latin America, it's sort of vice-versa for MDC. I like to see it as the two of us kind of being like a full novel, filling the whole picture.

D: I got that feeling tonight, too. I got a good feeling that they got their political dose and they got their social dose. When I say social, I mean "How do I act? How am I fucking up?" You know, the guy breaking the bottles, starting the fight, causing the cops to come and close down the club here tonight. I think that's real important. I'm trying to do both, actually. We have a song, "Selfish Shit", which is about drug dealers.

I: We have a song, "Guilty Of Being White", which definately deals on a political level.

V: What does "Guilty Of Being White" mean? That's a song that can be mis-construed.

I: Not at all, I don't think. But I'll explain it. I live in Washington, D.C., which is 75% black. My junior high was 90% black. My high school was 80% black, and throughout my entire life, I've been brought up in this whole thing where the white man was shit because of slavery.So I go to class and we do history, and for 3/4 of the year slavery is all we hear about. It's all we hear about. We will race through the Revolutionary War or the founding of America; we'd race through all that junk. It's just straight education. We race through everything, and when we'd get to slavery, they'd drag it all the way out. Then everything has to do with slavery or black people. You get to the 1950's, they don't talk about nothing except the black people. Even WWII, they talk about the black regiments. In English, we don't read all the novelists, we read all the black novelists. Every week is African King's Week. And after a while, I would come out of a history class, and this has happened to me many times, like in junior high school, and you know that kids are

Photo by Jim Saah

belligerent in jr. high, and these kids would jack my ass up and say, "What the fuck, man, why are you putting me in slavery?" To me, racism is never going to end until people get off this whole thing. It's going flim-flam, back and forth. When people will just get off the whole guilt trip...First, all the white people were like "Fuck the niggers", and all of a sudden, it's "The black man is great. We love him. We're going to do everything for him." all the time. It's never going to get anywhere, because one generation it'll be the KKK, the next generation it'll be the Black Panthers. Now we see the KKK come back in again, more popular. I think the best way we're going to have to deal with it is that if I am able to say "nigger" without everyone gasping, and if I'm able to say that word, because I don't have any problems with that word. I say "bitch", and that means a girl asshole. I might say "jock", which means an athletic asshole. But you say "nigger", which means a black asshole, everyone flies off the handle. That's where the racism thing is kind of fucked. That's where the whole thing gets out of hand. I think it'd be great if people could come down from that. I'm sure you know about the racism thing.

V: I live in Chicago.

I: You just got over the most ugly fucking thing. And it's ridiculous, man, for either side to feel like that. I mean, I'm white, fine. A hundred years ago, I was not alive. Twenty five years ago, I was not alive. So whatever happened a hundred years ago, I am not responsible for. No more than, since I'm Scottish, I should be responsible for the Celtics or whoever we fucked with then. Or the Egyptians should feel bad about the Israeli people. People have got to get off the guilt wagon. And I'm just saying I'm guilty of being white - it's my one big crime. That's why I get so much fucking shit at school, that's why I cannot get on welfare in Washington, most likely. That's why when we took the PSAT's, when Jeff checked off the black box, he got awards, he got scholarships, he got all kinds of interest, but when he admitted he was white, all that was gone. Just like that. It's ridiculous. I don't think it's fair.

V: You seem to totally not have any sense of group identity whatsoever. In this country...well, go ahead. You talk first and I'll go from there.

I: Take my position, Dave. Remember my position.

D: I understand what you're saying you're doing as an individual who's part of a fucked up system where to reverse the problems that they set in, you know, there's such a bad self- image given to black people and their history has been almost wiped out. I'm not going to lay onto you that you accept the guilt part, but just what happened to the black people that got kidnapped out of Africa and shipped over here is really horrible, it's really scarring. They're trying to give a sense of identity and you know all that. A lot of bad things that have happened in the urban city situations have been at the expense of urban white people becuase all the rich people left and took all the money out to the suburbs and sent their kids off to private schools and out of the hellhole of public education in bigger cities. What I'm just trying to say to you is that it's ok not to be guilty of being white, because I'm not saying you should feel guilty for being white, but don't you be guilty of being ignorant about how there is still a lot of oppression of black people in this country. A quarter of black men will go to prison by the time they're 60 years old. The economic and the educational opportunities for black people in this country are statistically worse than they are for white people. You could say, "Well, is it the chicken or the egg? Is it because they're fucking up so bad that they're not doing nothing, or is it that society's fucking up so bad that they just can't do nothing?" I might say it's part of both. That's just sociologically how I feel about that. You're just expressing an emotion about how you feel towards something, and that's ok.

I: But it's simpler than that. I'm making a statement that I think the whole thing boils down to race. I would prefer to see the whole thing out of the way. There sure was a time when the Irish or the Jewish people in this country were getting a lot of fucking shit and just because they were white they had one good thing going for them. Things worked out eventually where the Irish people were just a part of this country. Whereas before, they were always made fun of, they were ostracized and treated like shit in general.

V: There's a difference. Irish people came over here voluntarily and black people didn't. When you come over to America and you get shit, you're, "Great, but anything's better than what I had. I'll do anything I can to get my shit together here," and you're socially motivated towards it. Black people were never given that option. That kind of choice was never demanded of them. There's talk about socializing black people into American society, assimilation-like other ethnic

groups have been asimilated. The difference is that their set of standards in coming to this country wasn't the same.

I: I understand what you're saying. The point is that there are still ugly feelings. The main thing is that they're a different color, and that's the worst part. But what is guilt going to lead to? Dave?

D: I don't think guilt is good at all.

I: No, I'm saying if someone made you constantly feel guilty, what do you think that may result in?

D: A resentment..

I: Thank you. And what would that resentment lead to? You just go right back. They're going to beat me over the head about African kings and stuff to the point where I'm going to say "Well, fuck the African kings. And fuck the black people too. Fuck all this shit. I've had it, blah, blah, blah.." Guilty of being white. Well, fine. I'm not going to play it like that. It's an unfortunate thing, but when I'm in Washington, D.C., I'm the minority, so I have a totally different view.

V: You can make the arguement though, Ian, that it's not going to change. If you say "Fuck this guilty shit, I ain't gonna feel guilty. It's not my fault." They're going to say "Well, who the fucks fault is it?" It's like, well, it's nobody's fault; it's history. But the situation is that they're still left with the remains of their historical past. Black people as a group still do not have the opportunity that white people as a group in this country have. What affirmative action and all that in the 60's tried to do is instead try to set the clock a little bit ahead towards more of a point where we can accept each other as equals but different.

I: That's fine with me. I understand, but I guess what it basically boils down to is that you guys talk social and all that and if I can deal with people as individuals, not black and white, which is the way I do. Even though if I'm walking down the street and I see a whole lot of black kids coming up the street, I know from my experiences, I know that there can be trouble. I know someone can say, "Oh, you've been bred to hate black people." But if I'm walking down the street and I see a bunch of rednecks coming down, I know even more that my ass is about to get fucking kicked. But people don't jump on me for hating rednecks, even with college kids, a group of anything.

V: But you would not hate rednecks period because a group of rednecks jump your ass.

I: That's the whole point, though. I work on an individual level. I could say, "I hate hippies," but that's baloney. I don't. I know plenty of great people who may consider themselves hippies. And one thing that used to cause a lot of controversy was I used to say, "I hate everybody. I hate black people, I hate white people. I hate everything. I like individuals." Just blow the whole generalization, across the board business out. I can't do it. Even the whole cop thing. "I hate cops." Well, I may agree with some of the cop thing, but what it stands for. I certainly don't hate all cops. I know cops who I like on an individual level, and I can understand why people can be resentful towards cops. But that's not the way I work.

V: Well, how do you work in situations where you're going to have to recognize some sort of group situation? Example: how do you feel about the good ol' U.S.A. and the way the good ol' U.S.A. system works? I mean, there you can't deal with that on an individual basis, right?

I: But, the way I would answer that is that I don't. Probably the big difference is that I grew up in Washington, D.C. When you grow up in Washington .D.C, you are beat over the head with politics and you will hear no end of politics on both sides. All my life I've heard politics and for me, I pick up the Washington Post and I read it. I don't read it for any actual information. My most interesting things are little tidbits about weird things happening like guys getting impaled on sticks. Because every front page, I've been reading for ten years, whoever's in office, it's the same story, it's the same fucking plot lines, and I've been desensitized to politics to the point where I don't have any interest in politics.

V: It still affects you, nevertheless.

I: Yeah, but I don't think it affects me to the point where it really constricts me that much.

V: But it sort of works in a circuitous route, because the thing about Jeff putting himself as black on his test and getting all his things because he was black. That's the result of a political decision.

I: I know. That's why I said "Guilty of Being White" is a political song, is a political statement. I don't know, maybe I'm wrong, but if we could at least try and treat everyone as equals. It seems to me that if you give the black kids a little help, I think it will just go in a circle. I think someone will end up being resentful and it's not going to work out. When you help out one bunch of people and you don't help the other bunch of people - in that case it should be help them all out. I'm sure Dave can say, "Well, you don't understand. Black people have a heavy thing going on."

Photo by Murray Bowles

V: What would you say, Dave?

D: I'd say that as far as the black people, you're not giving them anything. It's like payday, retroactive, starting right now. Phillip Morris plantation, which holds over 60,000 acres of land in Virginia and North Carolina...

I: See. That's exactly what I expected him to say.

D: ...has used black people's and exploited black people's labor for hundreds of years. Collectively, there is a debt. Let's not put it in terms of "you're giving us anything. You owe us." It's part of what you want to accept out of history. Some people don't want to accept that. I think what Ian was saying before is real important. A lot of people will just get so distrustful of what they hear in the media, so desensitized, it's like someone said, "When one person dies, it's a tragedy, when 10,000 die, it's news." I think that's why a lot of Americans turn to sports, becuase that's where they believe the last bastion of honesty is in American culture - is in watching Pele kick a soccer ball or Reggie Jackson or Catfish Hunter and all these other people applying their physical prowess. That's the only thing they can trust in left. I think it's almost dangerous; someone like Ralph Nader said, "We need professional citizens." We need people who care, who are going to look behind what's going down and not just accept it and not just become desensitized to it, but become more sensitized to it.

V: Would you say that just being resentful that you're being fed this black stuff when you don't want to be is an example of being desensitized? Is that an expression of being desensitized, because maybe you're not going beyond it to look at the reasons behind it or the ramafications of it?

I: But the point is it's always down to the black people have been shit on by the white people, that's what it all boils down to. And that now the white people owe the black people. So the white people owe the black people, that's what the song says; I'm guilty of being white, that's my only thing. But, I will say again, tht it may be really horrible, but I am not white people, I am me, and I don't appreciate my schooling, my life being threatened, I don't like being beat up for white people.

D: I don't want you to like being beat up for white people. A song that someone else does, it's the FUCK-UPS, and Maximum Rock 'n Roll will hate me for talking about them, but I like them to a certain degree, and one of the songs they do is "White Boy in the Mission". It's about how being left in the inner city as a poor white person, you are a minority within a minority. The minority being a Spanish part of town, you are a poor white person, a minority in the minority. I think that's kind of where that's almost coming from. In D.C., the white person left in that urban situation left to fend for himself in those public schools is a minority. They are the ones getting fucked over because all the money and all the riches got taken out of that neighborhood and it really is trillions of dollars that is tied up in banks and lending institutions that really should be going into investing in the earth with more of a thought- out economy of how this money will be spent and the resources that it will provide. And that's not happening, so that resentment, so Ian's feeling reverse discrimination. And other people are, and for those, that feeling is a valid feeling.

V: I'm not disputing that.

D: I'm not disputing it either. I'm just saying, we're all being ripped off, and that situation is rich white people that have left the cities to be as terrible as they are. When you say blame, those are the people we've got to get to change things.

V: Do you think so?

I: I'm from Washington, D.C., where now rich black people are moving out and sending their kids to private school too. What just occurred to me was that probably has a lot to do with the whole political/personal thing -in that at my age I don't feel on a level that wants to deal with going down to the Capitol and raising havoc. That's not my thing. So that's what my music is about. This is not something that I am capable of dealing with. I do not want to attack; I do not even want to encroach in any way. However, MDC is coming on with their thing where they do. But first off, MDC is older than me, and obviously wiser in that particular area. A 25 year old might read my lyrics to "Small Man, Big Mouth" and be like ,"Right, boo-hoo, blah, blah." But he might read something of theirs and go, "This is really interesting, intelligent." But a 15 year old might pick up their thing and go "What are they talking about?"

V: Do you give 15 year olds more credit than that?

D: I really do.

I: I don't. I think there are some, definitely. I think you might get an awareness, and you might be able to slant them.

V: Slant them? You can get them aware, and you can get them slanted; those are two different things.

I: The point is that MDC does not say "Check it out. Check out McDonalds." They say, "Don't eat at McDonald's. So you can feed people that kind of information. But I don't think that a 15 year old is going to have the grasp that perhaps a 25 year old might have.

V: What are the reasons why?

I: I don't think they really care as much. It's just a different thinking level.

V: But at the beginning of this discussion, you did say that Dave saying "Don't eat hamburgers" is the same thing as you saying "Don't drink."

I: Yes it is, I agree. But on the other hand, it's not a peer pressure thing. It's not a general, social, thing about whether you eat at McDonald's or not. However, it's a very social thing about whether you drink or not. Whereas Dave's reasoning for not eating hamburger is because of the grain or whatever, my reasons for not drinking are pretty simple-to be aware, and to be in control of your body or not. Or to not let the drinking fuck your life up.

V: Well, this is an interesting thing, because it seems that your music, which you contend, by your own admission, to be very individualistic, would seem to have a response to it that it that is on a more social level. You just said that.

I: Right.

V: Whereas, what you're saying is that Dave's music, which is more socially aware, seems to have a response that's more individualistic. Somebody who listens to Dave's music and says "Yeah, I'm not going to eat meat" is making an individual choice that wouldn't necessarily be re-inforced by a peer group or would necessarily have peer ramifications.

I: They would. If you don't eat meat, you get a lot of pressure about that.

D: I know a lot of the people that write us letters are the kind of people that are pretty...well, they're individualistic, but at the same time. they're almost coming at it from a loners perspective.

I: Same with me. Almost every time, they're always like "I'm the only one."

V: Yeah, you get those letters from kids in New Jersey that are like "There's nobody around here. I'm the only one with a skinhead."

I: "I'm the only Chippewa punk who's 'straight edge'. " Actually, for me, the problem is that I get letters-long, real personal letters-from both guys and girls. I have so much mail, and I can't keep up with it, because I have to write real letters to all those people. I think it's a personal level where I start, and that it may have social ramifications, but only in the sense that it's still a personal choice. It's all personal; it's all individuals' decisions. I don't want to change a group of people. Actually, I don't even want to change people. I don't like the idea of me going out to change or open people's eyes. I don't like that idea. I don't want to come off like I'm incredibly great. I prefer to sort of spin a few tales and see if maybe they can pick up on them.

V: What about you?

D: You know, it's semantics almost. Change implies that you are a voodoo doctor or something like that.

I: Or that you're a higher being.

D: I do like affecting people.

V: Well, so does Ian.

I: Definately.

D: Right. So on one level, it's just - a lot of places we've played are really gnarly. People dance hard and they almost overdo it. They don't understand one person's good time can be another person's pain and agony. Unless it happens to you...To say "personal conduct changes" sounds weird. I just mean control over themselves. I mean, in S.F., if you've seen it, they have some really hard slam-dancing. And there isn't a bunch of old friends who know each other from the old neighborhood, from the old school, in a community sense. San Francisco is a city of people who ran away there or split there. There's a certain amount of people who come from S.F. or the area around there;Marin, Oakland, Berkeley, San Jose. And there are those people like that. But S.F. is a city made up of young adults who have moved there, like me, who are between 18- 27. If you speak to people, it seems they hang out with and plan activities with people they haven't known. I don't even know people's last names. It's almost like people would go and smash up the bathrooms, or beat the hell out of anyone they figured didn't look cool enough. That was going down a lot and there wasn't a community of people that actively would raise a revolt and say "That's got to go. Man, you're hurting people." Sometimes it would happen, but San Francisco's such a strange city of people that don't have long roots with each other. So I try to affect a certain kind of change on a social level of peoples behavior, which isn't like stopping the meat industry or stopping the nuclear bomb industry. What I'm trying to do is relate on a social level too, and just say "Don't beat the hell out of each other and leave yourselves bloody at my gig. You're really sharing it with me, because I'm not digging it." I'm not digging how at the end of every gig, there's...for a while..a couple of broken legs and arms.

I: I have seen so many more fights and so much more violence in the East Coast than I have in the West.

D: I guess you just see more of your own dirty laundry.

I: Even though you might think it's fucked that people are getting beat up, you don't even know what's going on. You just know that these kids are fucking with each other and fighting, but it could go back so far and so deep.

V: Dave talks to them. I've seen you do it before. Why do you deal with them?

I: It depends on the situation. I've fought many times, and I've talked more. I think the main problem is usually what you have is one person who thinks he's real super-fucking bad. All it basically takes is to bruise a little ego and say "You're not all that fucking tough." It may be violent or animal or brutish or whatever, but I believe in violence as much as I believe in sex or anything else. If it's done purely, I think it's a fine thing, a natural human thing. It's not like I want to go break people's noses or poke out their eyes, but as a form of communication, violence is really good. You're putting across the message, so if it's a pure thing, then I say "go for it." If I'm at a show, and let's say I meet Dave and I'm talking to him, and this guy comes up and starts fucking with him, I sure as fuck am going to hit the guy. And Dave might be on the floor going "Don't hit him Ian. Let him be." On a spontaneous level, I'm probably more likely to fight than him. What do you think?

D: I've had to put my personal forces up, and it hasn't always come to a fight, thank goodness. But I haven't quoted myself as being a pacifist. I think a lot of people think "Dave's real big, and he's aggressive and emotional", but I don't necessarily like that view of myself, because I don't like playing the heavy.

V: I wouldn't fuck with either of you personally.

I: I'm a doll. I consider myself to be a little shit. I don't think I'm that big, so that's why I don't really have much problem. I don't consider myself to be a heavy, but on the other hand, I have a love-it's so different than anyone else I know-I have a feeling for violence, or aggressiveness, or whatever. I love it. it's weird, but when I'm doing something that I'm 100% justified in, it thrills me. Don't get me wrong, I don't fight as much as a lot of people think I do. On the other hand, I sure have fought a lot in the past. this tour, I've had one altercation: in Orlando, Florida. All those kids were going "There's a hippie in the house. Let's kill him." I got up on the mike and I said "Forget the hippie. I saw this little old lady down the street, and I was thinking we could go down and kick her ass. It'd be a lot easier." I was just trying to point out how stupid it was, and so the 'hippie' comes up to the mike and he's mad because I've belittled him by calling him a little old lady, which didn't even occur to me, and he ripped my shirt. I don't like people who rip my shirt, so Ian immediately hits him, but the big catch comes next: everybody goes "Yeah, beat the hippie up.!"

D: As far as fighting and force go, a lot of times I let people get my goat and I feel if I'd have dealt with it a little more calmly, I'd have come off with more strength.

I: In general, when I get into a situation, I'm very good with words. I can burn people. Humor's the best way.

V: One thing about the attitude you were talking about-about what you can deal with immediately- there's a lot of people in this countrythat use that as an excuse for selfishness.

I: Only the same way that people who do Dave's thing are just selfish too, because all that they're doing is pumping their own fucking pork about how great they are and how much they love the whole world and how they're going to help the poor, starving Ethiopians All they're doing is getting off on themselves.

V: Well, that's true, but in the sense of like there are people in the suburbs who're going to make an excuse, "There are people starving in the world, but I can't do anything about it, so I don't care."

I: But I do care about it. The point is, there's things I'm doing and things I'm not doing. V: And other people can do those things. I mean, what you're saying about MDC is that they can do something about starvation.

I: I think it's great. The point is, I just can't go "I'm going to do everything." What about the plight of animals? The

whole vivisection thing. I hate vivisection, it bothers me, but neither of us are going "Leave the fucking bunnies alone." I hate it, and I'm concerned about the situation in Central America, and believe it or not, I am concerned slightly about the state of politics. I'm always concerned, because it affects me in that sense. I don't deny it. But, as far as my attack goes, I'm not singing about the vivisection, I'm not singing about football violence. There's so many problems in this world, there's tons of stuff a punker could sing about.. What it all boils down to is I choose to sing about one thing and he chooses to sing about another.

D: You've got to do what you really feel sincere about. That I, I think, has led to the closeness of MINOR THREAT and MDC; the fact that they're both approaching it with sincerity. A lot of other people who're in the 'political music business' really don't live it. That's really bad; they're almost hurting things, because they don't live what you say you are. People can't believe the next person. Out two groups have met a few different times and have gotten to spend hours, and in some cases days, checking out where we're coming from. I think there's a mutual respect. The emotions are real; it's not just that we turn them on and turn them off.

I: I know when we talk with MDC, when we meet, they definately leave an impression on me. I certainly don't take everything they say 100%, because I don't allow myself to take anything anyone says 100%.But I'll tell you one thing; when I hang out with these guys, I'll feel literally guilty going to McDonald's.

V: I did tonight. McDonald's was two doors down and I was so fucking hungry. I had a cheeseburger and fries, and then I'm watching MDC. I'm going "Yeah! Corporate Death Burger, Ronald McDo-n-a-l..." It didn't seem quite right.

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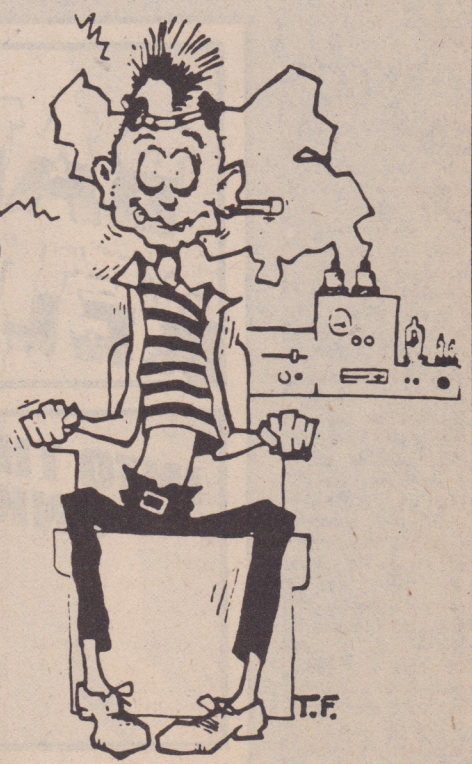

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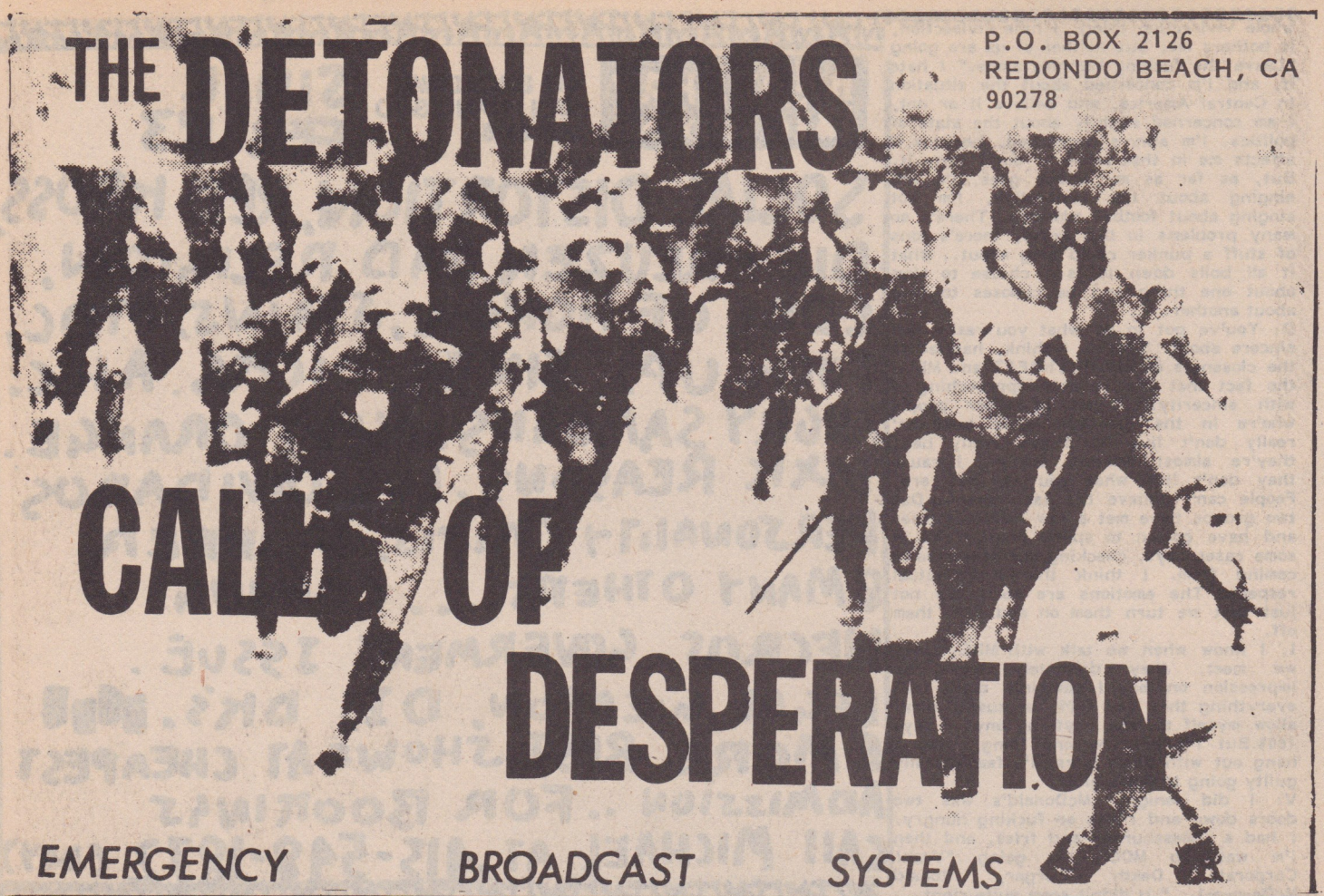

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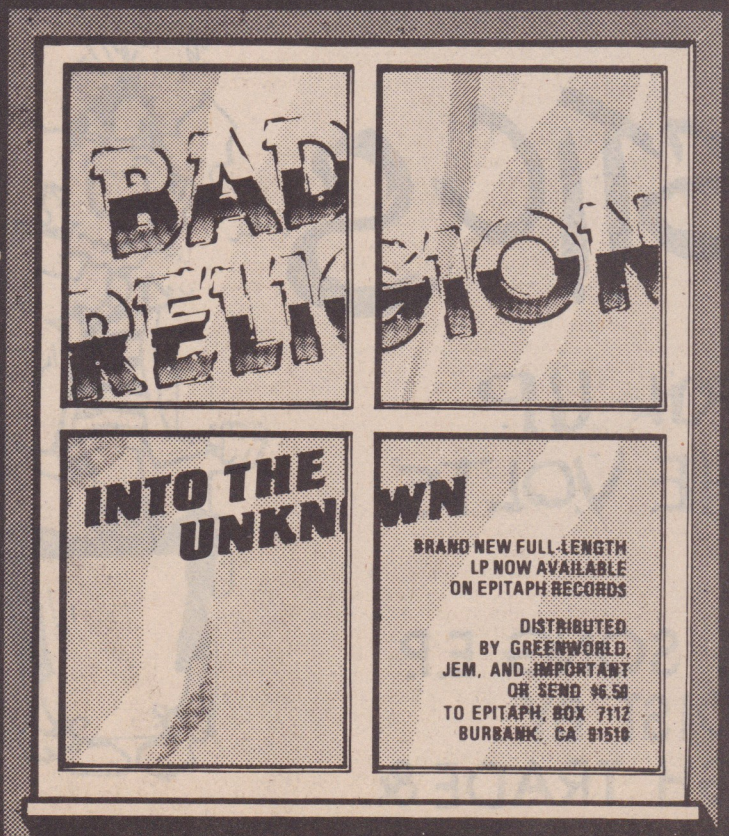
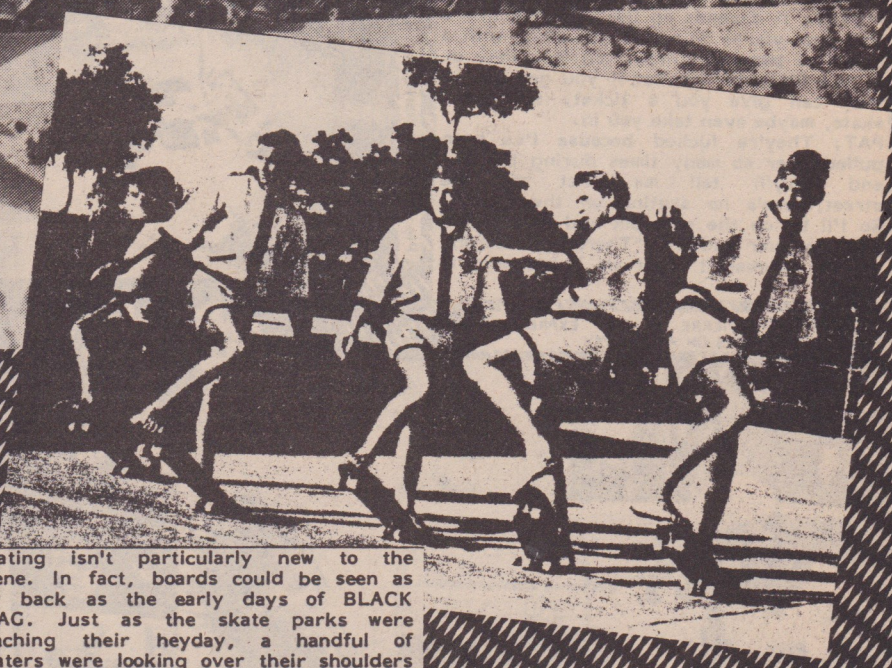


THE SKATE VIRUS SPREADS !

ABOVE: JAK'S TEAM TODAY
RIGHT: JAK'S TEAM 1965

Photo by Noisebush



Kind of funny how sometimes pictures can tell a story so much better than words. Like the ones above, for example. Skateboarding has changed quite a bit since it's early days, evolving from a clean-cut fad in the 60's to a way of life for it's devoted participants today. The "attitude" now is much more intense and committed compared to the first surfers-turned-skaters. It's that "attitude" that is the bridge between skating and the underground music scene.

Skating isn't particularly new to the scene. In fact, boards could be seen as far back as the early days of BLACK FLAG. Just as the skate parks were reaching their heyday, a handful of skaters were looking over their shoulders and listening to the noise being made. Hence, the first ties between skating and hardcore were forged. In the beginning, a definite distinction was seen. Many felt that skating as a sport should stay on one side of the fence, and punk on the other, so the two remained seperate. Skaters were scoffed at, and accused of being "jocks" and "surfers". It was hard to bring a board to a show and not get criticized. None the less, the seed was planted, and it didn't take long for the addiction to spread. Recently, we've seen a rash of skate 'zines, combining news about bands with skateboard info. Clubs have been having "Skate Band Nights". Bands have held outdoor shows at skate ramps, with the audience skating and thrashing simultaneously. We've seen skate "performance art" in the guise of a band called the DRUNK INJUNS. Sure there seems to be an element of trendiness about all of this, but what has compelled band members from groups like AGRESSION, BIG BOYS, CODE OF HONOR, DIE KREUZEN, JODY FOSTER'S ARMY, LOS OLVIDADOS, MECHT MENSCH, MINOR THREAT, NECROS, etc, etc, to pick up boards? What has motivated great skaters like Steve Caballero and Tony Alva to play in bands. There seems to be more to it than meets the eye. At least more than I could write about. To give those of you who are non- skaters (any of you out there?) more of an insight into the skate phenomenon, we interviewed some people we felt were integral to both the skate and punk scene. So I'll stop my blabbing now, and let some of these folks do the talking.

Noisebush

THE LATE DARBY CRASH SHOWING OFF HIS BOARD

Photo by Cary Leonard

ROLLINS, GETTING RAD

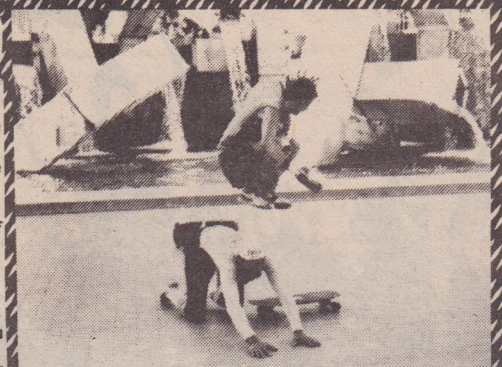
BLACK FLAG'S SINGER, HENRY

Photo by Glen E Friedman

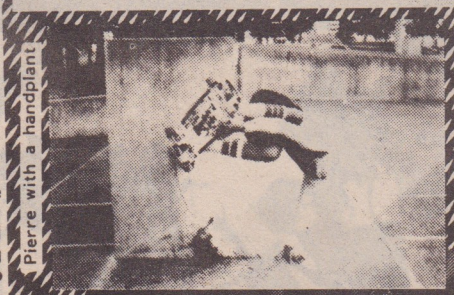
Assorted Skate Talk

PIERRE BENNY TaMARCO and PAT BLACK (vocalist for S.F. band SACRALIGE)

MRR: Do either of you see skating as an art form?
PIERRE: Hell yeah. Sure. Cause everybody skates differently. Everybody has their own style. No two people skate alike.
PAT: It's a radical art form!
PIERRE: There are different kinds of skating. You can do Freestyle or Downhill. Each has its own different maneuvers. There are 'hand plants' and 'acid drops'. So many ways you can do all this stuff. And there aren't any limits to what you can do. You can make up your own tricks.
MRR: Have either of you been harrassed for skating?
PAT: Almost everyday, it seems like.
PIERRE: It depends on the cop, and where and what you're doing. If you skate with a crowd of people at night, on Broadway or in the Financial District-if you get busted they can give you a ticket, take your skate, maybe even take you in.
PAT: They're fucked because I've been pulled over so many times during the day and they'll tell me "Get off the street;there's no skating on the street". So I'll be on the sidewalk and then they'll pull me over and say "There's no skating on the sidewalk"! What am I supposed to think?



Pat pulling off a high jump



Pierre with a handplant

Photos by Noisebush

BELOW: PIERRE & PAT EXPRESSING THEIR VIEWS ON AUTHORITY

Photo by Noisebush

BELOW: MEMBERS OF TWO MINUTE HATE & PART TIME CHRISTIANS HAMMING IT UP IN FRONT OF WALNUT CREEK 1/2 PIPE.

Photo by Studio X

Interview with Panther, 18 year old woman skater
P: When I started skating, I didn't really skate because of punks. I skated because I wanted to learn. I saw a lot of boys doing it, and being the real feminist type, who was macho all the time, I wanted to learn how so I could turn around and say to girls, "Hey wimps, I can skate!"
MRR: So you did it to get more girls into it? P: At first it was my goal. But after a while I was doing it for personal reasons.
MRR: It appears that more and more women are starting to pick up boards.
P: Some will tell you they skate, but you'll watch them and they hardly ever will, or they'll just kinda hold their board. I've walked up to some of these girls and said, "Hey, let's go skate." And they've said that they can't; they're waiting for someone, or they have a dentist appointment or something.
MRR: Do you think some women may be afraid of what might physically happen to them if they skate?
P: I don't know, but I would be if I had to maintain a certain image. You go through a lot of pain when you skate. A lot of women I know aren't very tolerant of physical pain.

MRR: Women have traditionally lived with certain kinds of role models. Do you think this has prevented many from riding a board?
P: I think it has a hell of a lot to do with it, because women are supposed to be pretty much passive, and not aggressive in any way. You're supposed to look "nice" and if you come to a show in ripped up jeans with smeared make- up or none at all, it doesn't quite fit the feminine image some girls want to fit into. If you skate, you can't wear tons of make-up! You also tend to get hurt. I've gotten stitches in my hand, scars on my knees and stuff from trying to learn new tricks. I've fallen so many times. If I were anybody different I don't think I'd put myself through this just to get a "name" or something like that. That's why some people do it.
MRR: You do it more from a genuine interest then?
P: Skating for me is like meditation. I get into this plane where I don't need to skate with anybody, and I don't anyhow. I don't skate with massive crowds of people like many boys do. They'll skate places just so they can show off to each other. When I skate, I skate for myself-I skate alone. I go all over the city, and there's no one with me. It helps clear my mind and....makes my body GO! It feels really good.

SINCE THIS INTERVIEW, THE 1/2 PIPE WAS TORN DOWN BY CONSTRUCTION VANDALS BENT ON BEAUTIFYING WALNUT CREEK WITH MORE OFFICE SPACE

PART TIME CHRISTIANS

MRR: What do you see as being the connection between punk and skating?
DAVE: The connection between punk and bowling?

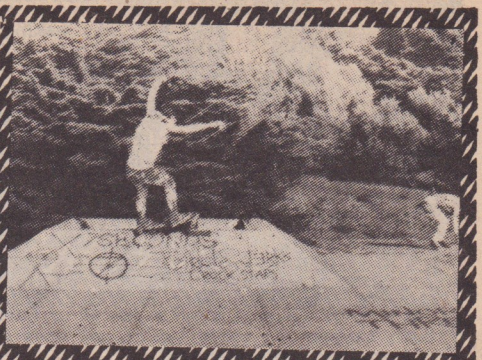
MRR: Skating!
DAVE: Well, bowling comes first with us. Bowlers shreds!
PAUL: You mean, bowlers slide!
MRR: How did the Walnut Creek half pipe come about?
PAUL: It's kind of a mystery. Someone just built it oneday, and it's been there since. It's pretty small for a half pipe, but not such a bad hangout.
DAVE: Not as good as Walnut Bowl!

Eastbay skater doing a frontside double axle grind

JAKS TEAM

ABSOLUTE MUSIC

A noun; music who's patterns in sound are not illustrative of, or dependent on, a text or program. (Random House Unabridged Dictionary).



Jon Marsh doing a lapover

MRR: How did Jak's come about?
TOM: We were just a bunch of friends that skated together a lot. Decided to form a team to do a demo to get me out of a drunk driving rap. I had to do a community service, so for 40 hours we had Jak's do skate demos at the Sonoma Boys' Club. We also did some films of us skating after that and it just went on from there.
MRR: Why did you decide to call it Jak's?
TOM: Well, it was meant to be an offshoot of Jak's team from 1965, which was these kids that were about twelve years old who used to skate in tournaments. Really straight, short pants, you know. We're second generation Jak's. Not quite as straight.
MRR: Do you know of any other skate teams around besides just yourselves?
TOM: There's Jerk's Team, and Team Tony. Rats Ass from Sacramento. Thers's this other funky crap ass team from San Jose but I can't remember what they're called. Slugs On Skates or something.
JON: My favorite bootleg team is Ward's Team. Ward is this guy who's totally enthused, has to skate, has to skate rad. When we were skating with him he would like be going down these big hills, and he would, literally, no exaggeration, fall off his board onto the street. And I mean hard falls!
THEO: Like as in "Fall down, go Boom".
JON: He would be wearing ten knee pads, two helmets, five pairs of gloves, and have stuffed the back of his pants with mattresses. I mena he would be riding down the street and all of the sudden ho would tip over his board and go flying through the air and go smack on the ground. I've never seen anybody skate and fall so much, it's great! Their motto is "Ward's Team Falls!"
MRR: How many people are in Jak's?
TOM: About a dozen or so in S.F. We have one in Pacifica, another in Sacramento.
SPORTICUS: One in Vancouver that isn't in vancouver right now.
THEO: There are a couple of Jak's up in Seattle.

TOM: Teah, Tommy Beer Thief & Joe Tatonga, they're part of our Northern Division. We have a travelling division, too. Sparticus is from Vancouver and he's an international Jak's.

A Jaks doing a freestyle ramp carve

TOM: Now there's a definite music tied into Jak's team. We've always been in bands. Jonathan has been in bands since NEGATIVE TREND. I used to be in a band called REGIME quite a few years ago. Then Jonathan went TOILING MIDGETS around the same time Paul Castille was in the WOUNDZ, and they used to be a skate band. A couple of the WOUNDZ used to be on the Lottaflex Skateboard Team a long time ago. Then they quit skating when they quit getting paid for it. That's when skating died out for a while. So they quit doing it. They still played ripper music! I'm in SWIVEL right now which is a local S.F. band. Theo's in TWIST & SCREAM, they've been together for nine or ten months.
THEO: TWIST & SCREAM was originally concieved about a year and a half ago. It was more of an idea between this skater, Morgan, and his friend Marco. They just went around writing "twist and scream" everywhere, and the band just grew out of the graffiti.
TOM: Jonathan's in FIFTH COLUMN now. Everyone in that band skates.
JONATHAN: Except for Pete, but he does the wheelies in fourth gear on the Great Highway.

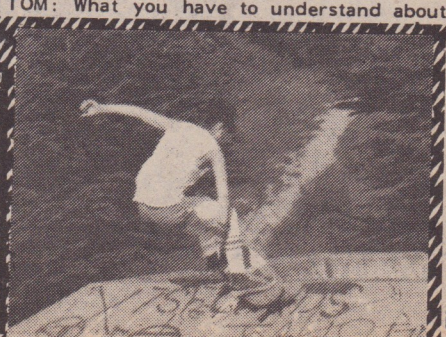
TOM: No way! You could die doing that! Anyhow Paul's the singer for the BLACK ATHLETE'S right now and Anthony from the WOUNDZ was in that band for a while. But I think Tony Guerrero is playing guitar in Anthony's place cause he can only do it part time. Tony is a ripper skater by the way! But anyway in the midst of all of these people going in and out of bands is like...Bif, an original Jak's member from way back, Kevin O'Conner and I formed a band called ABSOLUTE MUSIC. We used to all go to school together and instead of doing work we would look up sex words in the dictionary just to kill time. One day we looked up ABSOLUTE MUSIC and it fit the kind of music that Bif and I were playing at the time so we called ourselves that. We did a few gigs but slowly it developed into a whole idea of music that involves many bands.

JON: TOILING MIDGETS were a prime example of absolute music before Ricki Sleeper joined up.
TOM: Yeah, TIOLING MIDGETS were playing absolute music before the band, ABSOLUTE MUSIC, existed. It began as just an idea of music at the time, that the bands we mentioned, had something in common with, and now it's encompassed a whole Jak's band scene.

MRR: It's very obvious, nowadays, that skating has become pretty popular among a lot of punks, band members and audience alike.
JONATHAN: Yeah, it's becoming a hot thing to be a skate punk. There seem to be a lot of people who walk around with skateboards that have never hit the ground.

JON: I remember when there was a long period of time when there was myself and four other people in Jak's who would go to shows, and the only boards around would be ours. Everyone had picked up the L.A. attitude that skating is for surfers and punk is strictly for punks.
Even now it's kind of uncool to bring a board with you to a show in L.A.
SPARTICUS: A lot of people in L.A. have the impression that if you bring your skate with you to a show, you're a surfer. Cause when I was down there, I was like skating around at this show and the security put their flashlights on me and tell me to get off my board then these guys yell "Get off your board you fucking surfer go back to the beach!" And I've never surfed in my entire life. We Canadians don't have beaches!
JON: It used to be pretty quiet in S.F. too, up until about a couple of yeras ago. Then suddenly there's this big explosion and if you look at any given show today, and count the boards inside, you'll see a lot. With some kids it's not so much an interest in skating but the fact that it's become fashionable.
THEO: I started skating way before I got into punk.
TOM: Yeah, I started skating before it came along.
JON: I started skating before grip tape!

JONATHAN: When Ringo Starr started singing for LED ZEPPLIN is when I started.
SPARTICUS: I've only been skating for about a year.
TOM: And you're paying your dues dearly! SPARTICUS: But I'm catching up.
TOM: Yeah, I'm improving all the time, slowly though. I have it figured by the time I'm forty I'll be doing good tricks. And by the time I'm sixty I'll be applying them.
JONATHAN: Hey, you know Frank Sinatra skates. He broke his arm doing it! Or was it Fred Astaire? It's one of those guys.
TOM: I have a photo of Katherine Hepburn doing the grapevine. She's like doing the carve down the grapevine, I swear! It's in black and white and you can see the board and everything! And she's pretty old; too. Course, she's been old as long as skating's been around.
TOM: What you have to understand about



Photos by Noisebush

Theo with a frontside grind

Jaks making street runs down a busy S.F. blvd.

Photos by Noisebush

Jak's is that even though a few of us have been skating for years, we're not some of the greatest skaters around.
THEO: And that's not what it's all about.

JON: What's stressed is that we have our board with us wherever we go.
SPARTICUS: And when you're skating the idea is to go for it.
TOM: To get fully into what you're doing.

JONATHAN: Jak's is more of a lifestyle. You don't hold down a real job. You don't fucking lick your boss' asshole every day. You decide what it is you want to do. Not what the world says you should be doing.
TOM: Well, I beg to differ. I have a job.

JONATHAN: Yeah, but you have a cool job. You can go anywhere you want for real cheap.

TOM: That's true, I like my job. But I set it around my lifestyle, I didn't set my lifetstyle around it. It's involved with skating and stuff. Jak's is definitely a lifestyle. It's not as much of a "team".
THEO: It's an attitude!
JONATHAN: It's a four letter word!
JON: One thing I'd like to clear up right now is the fact that because we wear jean jackets with our colors on the back, a lot of people think that we might be a gang or something.

THEO: The colors just stand for unity.
JON: We're not a gang and neither do we advocate any violence, EVER. Just wanted to clear that for the record.
MRR: It seems like skating is experiencing something of a second resurrection, wouldn't you say?
TOM: Yeah, skating is going through a second revival. An underground revival. You don't have these big, famous, full colored magazines. It's not Skateboarder mag financed by Surfer. It's not "pros" being paid $600 a week to jack off.
THEO: But wait, for some kids it's sold out. Cause you get these guys who take these old boards and put totally spastic paint designs on them just so somebody will buy them. "Here, it looks cool, buy this!"
TOM: Like the Bogie board with the Humphrie Bogart on it or the Star Wars board, what the fuck do they have to do with skating?
MRR: How do you feel about a magazine like Thrasher?
TOM: Thrasher's right in there with the whole scene.
JONATHAN: Thank you, Dr. Rick Black Heart. (Rick Balckheart writes a column for Thrasher) TOM: Yeah, but he's kind of funny. He has a great sense of humor and stuff. He's also a ripper skater; he can't be denied that, but he's like...
JONATHAN: Pretentious?
TOM: Too famous.
THEO: Big ego.
TOM: I'll say, the Thrasher mag guys have the right idea. When you do a mag you have to do for the masses and you have to be right on about what you're writing. I think they do a good job. They don't sell it out like the older skate scene did. Oh, before I forget, Jak's had a dish party the other night at Hunter's Point. There's this skate bowl at the top of this hill and after this show at the Tool & Die a lot of people went up there. It was great fun, I was giving people rides around the dish on my bike and stuff. Anyway, we had this great idea for a sport. We're like getting a hockey team together, with sticks and hockey pucs except everyone will ride a skateboard. And there will be goalies for both teams, they would have Lacrosse sticks. We would have morotcycles riding around the dish giving people power tows just like in that film "Rollerball".

APARTICUS: And Jak's Team will be wearing spikes and studs all over our clothing!
JON: And no one survives at the end of the game.
SPARTICUS: It'll be the hottest new sport, they'll outlaw it in a second!
TOM: It will be outlawed just for the spikes alone. If they kick us out of the Hunter's Point dish we'll take it to a basketball court, and if we get kicked out of there we'll do it in street intersections and use the cars as meteorites like in a video game.
SPARTICUS: This game is so hot it will probably make the next Olympics.
TOM: Yeah, we'll play in L.A. It'll be great. Because the smog down there makes you play better! American Teams are used to smog, so we will excell. Especially everybody in Jak's. One thing we really get off on is getting skate tows from buses. Those fumes are great! You get a high and a tow at the same time!

Photo by Noisebush

Photo by Mofo Courtesy Thrasher

THE FACTION S.J.

G: GAVIN, vocals
S: STEVE, bass
A: ADAM, guitar
K: KEITH, drums

THE FACTION ARE A BAND FROM SAN JOSE, WHO HAVE BEEN TOGETHER SINCE LAST HALLOWEEN. THEY"RE MANIC SKATERS, AND HAVE MATERIAL OUT ON A TRASHER COMPILATION TAPE, AS WELL AS A 5-SONG EP CALLED "YESTERDAY IS GONE".

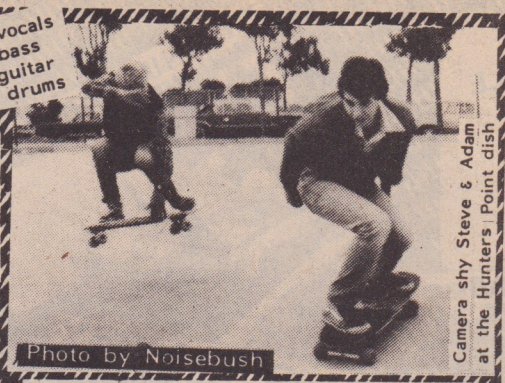


Photo by Noisebush

Camera shy Steve & Adam at the Hunters Point dish

MRR: Do any of you feel that skating influenced you to get into punk?

A: The first place I ever heard any punk was at Winchester Skate Park. All these kids used to bring their tape recorders in. At first people used to play a lot of AC/DC and heavy metal. Then, one day, I showed up and they were cranking out "Never Mind The Bullocks", 999, and GENERATION X. After a while they worked themselves up to BLACK FLAG and bands like that.

S: It became more hardcore, as time went by. A lot of punks though used to hate skating. But now it's become a part of punk.

G: I remember going to shows at Brynar Hall in San Jose about 2 years ago. I'd bring my board and would get laughed at. It was ridiculous. People would point fingers and go, "God, who is that kook?"

MRR: Now some of those same people are skating.

S: Yeah, it's become accepted.

MRR: It's become accepted, but at the same time I think that a lot of people see skaters as "kids". Someone will say, "Oh, look at that kid with the board. He doesn't have any political values." But having listened to a lot of bands with skaters in them, it seems like there is definitely some thought going into lyrics. It's not all 'fun and games'. Like your song, "Bullets Are Faster Than Words".

G: Yeah, well I don't consciously think about writing stuff like that; it just kinda comes naturally. we don't consider ourselves any kind of political band. We just write about things that we care about. "Bullets" is saying what I would do if there was a draft. I would never get drafted! I would never fight somebody else's war. Shine that! That's stupid. But if there ever was a war where someone came over here, I wouldn't just pack up and run. That's a lot different.

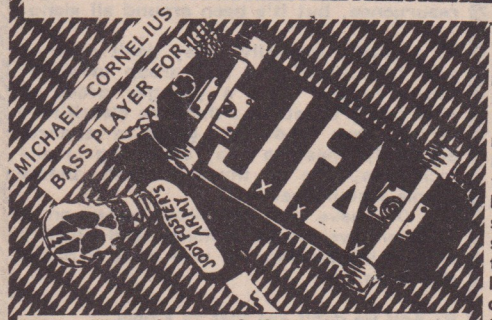
A: We try not to be too theoretical about things that we write about. We prefer to write about stuff that may be right outside our door. Somebody tearing up our favorite skate spot, or something. I think it's kinda dumb to go marching down the street because you want to save a bunch of whales off the coast of Peru, when there's stuff to be done right here.

S: We have this one song called "Why Save The Whales?" Why not save us?

MRR: Some people have accused asserted that, because of all the attention Steve has gotten due to his skating reputation (participating in tournaments, representing skate manufacturers, etc), the band would not get the kind of billing it does, nor would it have its present reputation without him. How does the rest of the band feel about this?

K: When we first began a lot of people were saying that FACTION will be popular just because Steve is in it, and he has all these skaters following him and stuff. But I think after a while, when we started playing a lot of shows, people began to watch us a lot closer and saw we weren't messing up or going to shows really drunk. They gave us a chance, and now know what we're really like.

S: This band just couldn't be "this band" with any of these people not in it. With one personnel change, we would be a different band. Each member is as important as the next. I mean, who can talk as fast as Gavin? Who can play my guitar licks? Who can drum as fast as Keith? And who can sell boards as good as Steve! ?!



MRR: What do you feel is the connection between skating and punk?

M: Skating tends to be hard and fast and punk is hard and fast. That really boils down to what the connection is. Skating is a sort of progressive-minded sport. Where punk is on the forward edge of music today. Skating isn't a sport buried in a tradition from the sixties, it's what's happening now.

MRR: Why do you think a lot of kids who are skaters are turning to punk and vice-versa?

M: First of all I think it's a matter of exposure. The two groups will get together and let each other know what's happening and turn each other on. Like some skater will come to a show, out of curiosity, and meet people there and turn them on to skaing. There is also an element of trendiness of kids thinking to themselves, "Cool, yeah, I'll be a skater." But when the band was touring, I didn't find too much of that. Most of the people we met who were skating seemed to be genuinely into it. The only town we went to that did not have a skate scene was Pittsburgh. The people there were really interested in learning how, to see how they could ride well.

MRR: Do you personally see skating as a lifestyle?

M: Oh, yeah, it's definitely a lifestyle. Like if you're hanging around with a bunch of skaters and driving down the street, they will always be pointing out places to skate.. It's a constant obsession.

MRR: Do you know anything about the phrase "Skate and destroy?"

M: "Skate and destroy" is a phrase that's like a lot of others. "Skate & die," etc. But it's been maligned. People think it means skate and break everything. But it's not that. Like if you're going down the street and it looks like a normal street but you find all sorts of things on that street that you can use to skate on. It's sort of an energy outlet. To dance with the street, and when you're done, you look back and think of all the stuff you did with one little stretch of street, you think to yourself "Boy, I destroyed that!" Like when someone comes to ramp and does everyting in the world possible on it, he just "Destroys" it.

MRR: Have you ever experienced any police harassment?

M: Now, there's another correlation between punk and skating. Let me quote Don Pendelton "Everywhere you skate, it's illegal!" You get hassled for it on the streets, on the sidewalks, any drainage ditch, peoples' property, you have to climb fences into peoples' backyards to get to pools, it's all illegal. But that doesn't stop a skater at all. You just learn to talk your way out of a mess when you're caught.

MRR: Have you ever gotten a ticket for skating?

M: Nah, I've heard about 'em.

MRR: They're really popular in San Francisco. A lot of skaters I've spoken to have gotten them.

M: In Philadelphia they have passed a law that says you can't skate within a few hundred feet of a cash register when it's in operation. What kind of shit is that? What does that mean? That everyone on a skateboard is going to immediately skate into a store and rip off their cash register and skate away? What's the rational behind that? Like, I would really want a cop to have a tape measure when he stops me!

MRR: So there's more to it than it just being a game for little kids.

M: There is more to it than that. But it's hard to explain exactly what.

MRR: I'm sure it's also a different personal experience for everyone.

M: I got a really interesting letter from this one guy that said "I don't understand why there are so many skate punks. Why aren't there tennis punks, football punks or such and such punks?" The way that skating separates itself from all those other sports is that first of all it's an individual sport. Every time you skate, you skate alone. Whether you're with people or not, it's just you and whatever you're skating on.

MRR: And you're not competing with anybody.

M: No competition. It's more of a creative outlet than it is a physical outlet, even though it can get real physical. It's a combination of the two. It's like a dance. It's been compared to a dance before and I think that's pretty accurate. Dancing with your environment, so to speak.

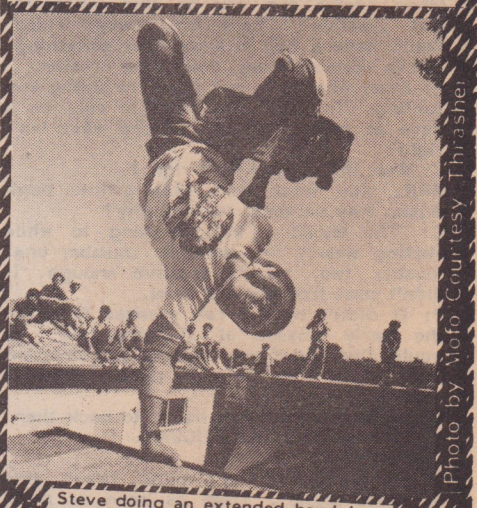
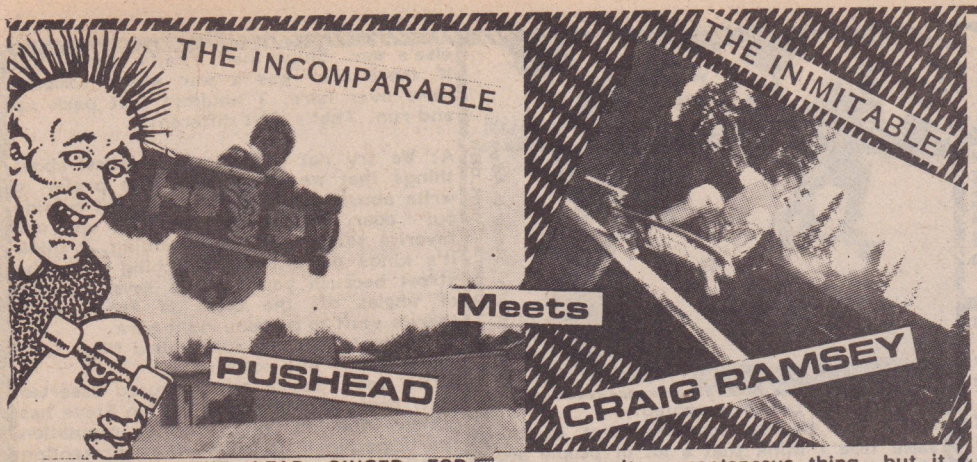


Photo by Hofo Courtesy Thrasher

Steve doing an extended handplant



PUSHEAD IS THE LEAD SINGER FOR SEPTIC DEATH, AS WELL AS A FREELANCE ARTIST AND WRITER (FOR MORE ON HIM, SEE ARTICLE ELSEWHERE IN THIS ISSUE). CRAIG RAMSEY IS THE MANAGER FOR THE SAN JOSE BAND, THE FACTION, AND A COLLABORATOR ON SEVERAL SKATE ZINES. BOTH ARE SKATE VETERANS WITH YEARS OF RIDING BETWEEN THEM.

MRR: What does skating mean to you?

P: Well, for me skateboarding is the only sport where you're one on one with yourself. You, and you alone, control what you're doing. You can go anywhere. Up a wall. It's up to you and your imagination. I don't think there's many sports where you can have so much control.

C: If you're an athletic person and you want complete and utter freedom, skateboarding is the answer. You must hop on your board and create. In how many other sports can you be this innovative and creative? There are always rules. You'll have a ball in a court or something. But in skateboarding, you're the creator.

P: Even when you get down to skiing and surfing. To surf you need to rely on a wave to come. And what if the wave isn't right?

C: What if the snow isn't right?

MRR: You went from skating into punk music. Any personal reasons why?

C: The music I was listening to while skating wasn't fast enough...number one. Number two, wasn't creative enough. It didn't come from the gut level.

P: It didn't have a raw essense to it. In the early phases of skateboarding, we would find ourselves skating and creating stuff, but the music wasn't creative enough.

MRR: What would you listen to back then?

C: VAN HALEN, TED NUGENT.

P: Fast stuff.

C: I'd crank it up and think, "Yeah, this is skate music". Then as soon as punk came along, it was a slap in the face.

P: It started with stuff like DEVO. They were a real influence, cause skateboarding is real crazy in a way. DEVO came out and they were stupid and proved you could be stupid and wear Bermuda shorts, which turned out to be practical clothes for skating. If you rode a ramp, they turned out to be pretty effective. The funniest thing is people would stare at us for wearing this stuff, but in a couple of weeks they'd be wearing it as fashion!

MRR: Skate fashion! Do you think the media is responsible for this?

C: If you look at what they call "trendy" clothes nowadays in the L.A. scene, you can trace them back to Steve Olson and the roots of skateboarding. The shit that Duane Peters and all those guys wore years ago are now common.

MTT: How much of a role do you think the madia has played in popularizing punk to skating?

C: It wasn't a spontaneous thing, but it still was very quick. After each issue of the biggest skateboard mag, things were happening. As soon as many of the pros started getting into different music, hardcore esoevially, it began to take off.

P: I think everybody who ever went on a skateboard was disconnected with something and wanted some sort of attention. Maybe just to prove something to themselves because no one else ever gave them the gratification that they deserved. When this music came along, people jumped on it and thought, "Here's somebody just like me and they're doing music". And the raw energy and the desire was like skating.

C: Very similar. When you're out on a stage setting up for some kind of stage dive loop, it's almost the same as catching a backside air in skating. Now you see a lot of punks doing flips, but the skaters started it. They were the very first to stagedive cause they had already been 10 feet in the air and flown all over the place.

P: One thing I can say, skating has done for me is that it has helped me conquer fear. If you take a normal person and tell them to dive into a 10 foot deep pool, they're gonna look at you like you're crazy. But because of the way we've been able to use padding and protection, it's real easy.

MRR: Skating also seems to be a pretty convenient form of transportation.

P: Yeah, cause I mean you can watch the Rockford Files and see James Garner blazing down the street at 120 miles an hour doing all these crazy things, but you can't do anything like that in your car. You're confined, cause in reality a car is a dangerous weapon. And if you aren't careful, you'll die in it. But with your skateboard, when you're riding home, you can try something a little crazy and not worry as much, cause you know how to fall and stuff. It works real simple. And if you had a tough day at the job and tou're skating, you've got some anxieties building up. Instead of going home and taking it out on the wife and kid, or your best friend, you can do something on your skateboard.

MRR: Pushead, you seem to be in touch with a lot of skaters. Do you know of any from other countries?

P: Bands like CHAOS U.K., DISORDER, and AMEBIX. Now, AMEBIX are different than the other two, but they all have a very strong appearance and their music is some of the rawest forms of music coming out of England--plus they all skate.

MRR: I didn't know AMEBIX skated.

P: Sure, Aphid skates, and he wrote me and asked for a couple of Thrasher mags and wanted to know if I could get him some equipment and stuff.

C: Skaters get along internationally. Whether you go to Sweden or England, if you have that skateboard in your hand, then you've got friends instantly. A kind of brotherhood exists.

P: There's a great unity between skaters, just as there's a unity between punks. Like when we were in Reno, this guy with a skinhead just walked up to my friend and said "Are you a punk?" It was an odd way of saying hello, but he was genuinely interested in where we were from. He wasn't afraid to just walk up and talk. Skaters are like that.

MRR: Do you see skating and art connected in any way?

P: They're different in a lot of ways, but they're both outlets for creativity and imagination. When you begin skating, you create your own style and learn to improve it. Another thing I find is that, when I create my art work, it builds up a certain confidence in myself. The same goes for skating. You learn to appreciate what you can do. It gives you a feeling of belief in yourself. That's one of the greatest things about it.

MRR: How do you feel skating has been represented in the media?

C: I don't feel it's ever been represented correctly. At first it was represented as a business proposition. That was in the Wall Street Journal and papers like that. All you heard was "Get into skateboarding, it's the next big thing". Then it was represented as something of a threat, something that was causing accidents. You would hear of all these statistics about how skating was the number one casualty-oriented activity. Now people are making a big deal about how it's making a resurgence, but it's been around all along.

P: I think, basically, they don't cover it well because of the age group involved. Whenever you have a younger group of kids doing something, they are classified a certain way and not given a chance. Somebody has to do something really incredible, like go through a wall, before people take notice.

C: Or have an organized team on a national level, with uniforms and stuff. I don't think skating will ever make it big in the media.

P: And we don't see that as a goal.

C: I'd like it to remain underground. It's so personally satisfying, that I'm almost greedy about it. It's my scene and I want to protect it.

MRR: Many people have accused skating of being a macho sport. How would you react to that?

Both: Not at all!

P: It's not limited. Especially not to men. It's very sad when you hear someone say "oh, girls don't skate." 'Cause there are lot's of women who do it. They have a great deal of grace and can really add a certain style to it, that I never could.

P: There's a smooth flow to how they skate, and

I can really admire it. It's very impressive to watch.

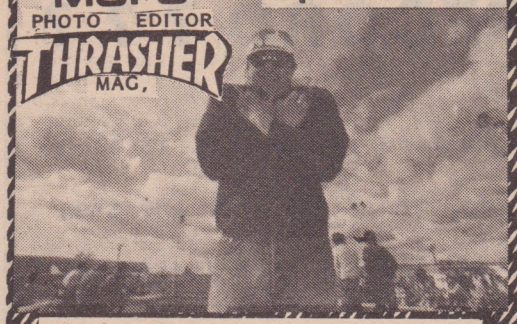
C: Another thing is, just because someone knows how to maneuver on a board, people will accuse them of being an athlete or jock.

P: Most people will go "Oh, I wish I could do that." "I wish I had that coordination." The funny thing is, I just love to tell them "Well, I used to be just like you, wishing that I could do stuff. But I could never wish, for something and expect to get it. I had to earn it myself."

C: Skaters are constantly working at getting better. Anyone can skate, really. All you need is a strong committment. It isn't a macho thing. I mean, how can you be macho on something that doesn't even have a motor?!

THIS INTERVIEW CONDUCTED BY MAAT! AND NOISEBUSH

MOFO Speaks Out



MRR: Why do you think skating has become so popular amongst punks?
M: Because of Thrasher Mag!
MRR: Explain!
M: Well, a long time ago there was a skateboard magazine called Skateboarder; then they sold out and called themselves Action Now. They cut out almost all of the skateboarding. You would find maybe two pages of skating per issue.DRY! They left all the kids nowhere. Instead they put in surfing, body surfing, volleyball, over the line, a bunch of garbage! All of a sudden you have these skaters in the Midwest going "Hey, I DON'T SURF!" These kids were thinking to themselves "I'm being heavily denied, I'm getting a mag that's keeping me dry on my skate scene." So some manufacturer types start thinking "No mag, no media, we go out of business." So they decided to start up another magazine and to cover skateboarding for what it really is. Like, at Thrasher we are into the raw thing. We don't want to dictate to these kids, telling them to wear o.p. shorts, get super cuts, put on top siders, and go skate in a park and be safe. No way! We say "Skate tough or go home!"

MRR: How many copies of Thrasher are printed up now-a-days?
M : Last time I heard we were printing somewhere between twenty and thirty thousand an issue. But that was like months ago; now it's doubling at an incredible rate.
MRR: What do you think is so "RAD" about skateboarding?
M : It really takes the right kind of "balls" for an individual to do it. You've got to be a person of exceptional ability, to have the right kind of balance. You have to be able to take risks. You're capable of getting high on it while you're totally straight. It's like...energy wise, you go up there and you get this feeling in your stomach, you know, how when you ride in a car and go over a bump and you experience that feeling of weightlessness. Well, it's way gnarlier than that. Imagine yourself 12 feet off the ground, flying off a ledge, looking down. And then when you land there's a certain feeling of satisfaction you get from having done something that wild. I mean you just can't grab your average kid off the street and tell him "OK, do a ten foot jump, yeah go!" It just doesn't work that way. You need to have it in you. Not everyone is a skater.
MRR: It's kinda like a rollercoaster without the superstructure.
M: Yeah, something like that-you get that feeling. The adrenalin. It's hard to explain. It's something that touches you deep down inside. And then the aggression involved in the whole deal is...You've got to be athletically oriented and really in tune with your body to pull it off. You can't be a slob. It just doesn't work.
MRR: How do you see aggression as tied into it?
M: Well, I mean there's aggression that goes along with it. You can't be clean and all goody goody about it, cause you're gonna get dirty. You're gonna sweat. Alot of guys don't wanna do that. They just want to hang out and have girls look at them. "Oh wow, like I'm so cute." I mean that isn't cool. If you're going to skate, you can't be wearing designer jeans-you're gonna rip them up.
MRR: It seems Thrasher is pretty open to Punk. It's not uncommon to see a 2 or 3 page layout that covers bands, and stuff like...
M: The "Puszone".
MRR: Yeah.
M: Well, we don't really see ourselves as being a punk magazine. A lot of people have called us punk, but we're only a reflection of what the skaters are into. Some of them aren't punks. Punk and skating have aspects in common. They're both rebellious. And there's the energy content. A lot of the kids will go to a show and thrash, get into that high energy, and they are not even drunk or on drugs. The energy level is somewhat like that of when they skate. You'll go out there and let loose completely. Just go crazy. It's like stage diving. You get up, jump off, and then get back up again. Same goes for skating. Sometimes you bail off, you get back on and ride again.
MRR: So do you feel that the energy level is one of the main things that skating and punk hold in common?
M: That, and the kids rebelling against things. Because if you skate on the street, it's illegal in most places. You'll be skating, and then a cop will come over to you and give you a ticket for skating in a business district or whatever. And you'll tell the cop "Hey, I'm only skating, Isn't somebody being murdered somewhere?" Where do most kids have the money to pay for a fine anyway! It's skate harassment.

SKATE SCENE
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San Jose, CA 95126

SKATECORE
713 S Darien
Phila, PA 19147

VERY SKETCHY
5717 Roxbury Cir
Indpls, IN 46226

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1929 Campus Dr
Fairborn, OH 45324

SKATE ATTACK
7474 Timberview Dr
Cinti, OH 45241

STOP SKATE HARASSMENT
6756 N Lafayette
Fresno, CA 93711

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Special thanks to Mofo and Thrasher Mag, Maati, William Paul, and Roberta Wong for their help in putting this feature together.

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ARMED CITIZENS - "Make Sense" EP

One side of this is thrash; the other is a bit slower, but all of the songs have good qualities. "We Want the Money," the title cut, and "On My Own" are especially strong. This EP isn't any great production, yet there's definitely something about it that stands out. (RS)
(Big City--2329 Vance St.--Bronx, NY 10469)

ARYAN DISGRACE - "Faggot in the Family/Teenage S & M"

Some old-fashioned '77-style garage punk with dumb lyrics and everything. Totally ridiculous and enjoyable. (TY)
(Mystic--6277 Selma Ave.--Hollywood, CA 90028)

AVENGERS - LP

From 1977-79, the AVENGERS were the quintessential S.F. punk band. Fronted by the electrifying Penelope Houston and powered by Greg Ingraham's amazing guitar playing, they were far ahead of their time and, like many others in that situation, unable to stay together. Finally, this 14-song momento has been released for those poor unfortunates who never saw them live in their heyday, never got their first 7" EP (included here), and/or never got their 12" EP (alternative versions included here). Other tracks include unreleased studio outtakes and an incredible live version of "Fuck You" that totally destroys. A must. (TY)
(C.D.--1230 Grant Ave., Suite 531--S.F., CA 94133)

BAD BRAINS - Rock for Light LP

The tracks on this album exemplify the BAD BRAINS' unique blend of reggae and metal-embellished hardcore. Ric Ocasek's excellent production works especially well on the thrashers by underlining some of their complex arrangements and superb musicianship, and even though a fair proportion of this material has been released previously, it's difficult to ignore memorable blasts like "Fearless Vampire Killers" and "How Low Can a Punk Get?" Solid and powerful. (SS)

(PVC, dist. by Jem)

BLACK MARKET BABY - Senseless Offerings LP

This is sort of a mixed bag. Some of the songs here exhibit the worst elements of Heavy Metal, whereas other cuts ("Fight for your Life," the title track, and "World at War") are clear-cut well-designed punk jams like those of YOUTH BRIGADE and TOXIC REASONS. Most of it is pretty good. (RS)
(Fountain of Youth--5710 Durbin Rd.--Bethesda, MD 20817)

CIRCLE SEVEN - "Suburban Hope" EP

Clever modern rock with some post-punk elements. Tasteful and distinctive twin guitars combine with a fluid bass and tight percussion to form engaging, tuneful material. CIRCLE SEVEN certainly won't appeal to the hardest core, but anyone who appreciates groups like the EMBARASSMENT should enjoy this. (JB)
(Fevor/Ruthless--1419 N.E. 66th, apt. #2--Seattle, WA 98115)

DISORDERLY CONDUCT - "Slam Dance" cassette

Extremely raw and intense thrash from a new New York-area outfit. Unfortunately, the lyrics are on the Quincy-punk level, as in "Slam Dance": "You fake fuckin' punker....Get on the floor and take a chance. Just slam, slam, slam, slam dance." Yeah, right. If the ideas expressed here were even half as appealing as the raging music, these guys might be serious contenders. (JB)
(J. Lezaja--30-45 44th St.--Long Island City, NY 11103)

DEAD VIRGINS - "Four" EP

Another 10th-generation punk band from America's suburban wasteland. The DEAD VIRGINS produce good "classical" punk with a garagy sensibility on the A-side; "Rape Capitol Hill" is particularly appealing. Side AA has slower, rockier cuts, but "Emotional Strain" has a nifty mid-60's melody line. (JB)
(900 New Hyde Park Rd.--New Hyde Park, NY 11040)

DETOX - "Beer Gods/Dino"

The debut release by DETOX showcases older-style mid-tempo punk. "Beer Gods" has some unusual embellishments and interesting lyrics, but overall this 45 needs a bit more spark, and doesn't quite convey their live humor. GEZA X helped with the recording. (JB)
(Monkey Palm--5131 Etiwanda--Tarzana, CA)

D.I. - "Richard Hung Himself" 12" EP

D.I. have well-executed, concise songs with interesting but not necessarily innovative arrangements. There are alot of obvious influences here--FLIPPER, ADOLESCENTS, CIRCLE JERKS, MISFITS--but the witty lyrics and good production make it plenty entertaining. (RS)
(Revenge--P.O. Box 4--Placentia, CA 92670)

D.Y.S. - "Brotherhood" 12" EP

A contagious masterpiece. DEPARTMENT OF YOUTH SERVICES ricochet outrageous doses of full horsepower across the cranium. Strong instrumentation provides an invincible attack of intense staggering speed, rawness, and momentum. An unrelenting, sustained guitar growls and whines, as crushing vocals lunge out notes of gnashing abrasive melodies. From Boston, the D.Y.S. rate high with the likes of S.S. DECONTROL and NEGATIVE F.X. A shimmering release. (Pus)
(X-Claim--8 Longwood Rd.--Lynn, MA 01904)

EMPTY RITUALS - "Dressed to Kill/Hardcore"

An excellent guitar-driven post-punk attack. "Dressed" borrows a riff from the STOOGES' "I Wanna Be Your Dog" and places it in a distinctive new context; "Hardcore" is alternately quirky and forceful. The lyrics in the former are also extremely good. This debut deserves your attention. (JB)
(Mental Assault--31 Watts St.--Chelsea, MA 02150)

F.U.'S - "My America" 12" EP

To quote Pushead, the music here "storms out detonating gusts of energetic exertion, wild euphoria flailing in rapid determination waiting to explode." The lyrics, on the other hand, tread a fine line between obnoxious satire and mindless reaction, and after conducting an interview with them in which they stated "America Rules" in all seriousness, adding that immigrants entered the U.S. because they were "too dumb to run their own governments," it's all too apparent that theirs is a regressive mentality better suited to fraternity jocks than so-called punks. (TY)
(X-Claim)

FLESHTONES - Hexbreaker LP

The FLESHTONES have enormous potential, but they've rarely lived up to it since the release of their debut single over five years ago. They either put their great 60's punk-influenced material aside in favor of R & B and more poppy stuff, or take the raw sneer out of it by settling for a wimpy production. Hexbreaker suffers especially from the latter problem; great tunes like "New Scene" and "Screamin' Skull" are emasculated by a slick, squeaky- clean sound. C'mon, guys! Kick the I.R.S. lackeys out of the recording studio and do it right next time, or you'll never break the hex. (JB)
(I.R.S.)

FAITH. NO MAN - "Quiet in Heaven/Song of Liberty"

Heavy bass- and drum-oriented post-punk with rich guitar frills. "Quiet" inexorably advances like a slow-moving freight train, whereas the flip is more up-tempo and guitar-heavy. Though not as abrasive or reminiscent of KILLING JOKE as their live show, this record is quite good. (JB)
(Ministry of Propaganda--55 Sutter St. #375--S.F., CA 94104)

G.G. ALLIN & THE SCUMFUCS - "Hard Candy Cock" EP

G.G. apparently has a new band this time around, and I can't say I'm crazy about them. Instead of his earlier 60's garage punk sound, he now has more of a late 60's Metal sound, solos and all. Idiotic and poorly recorded. (TY)
(Orange--P.O. Box 54--Hookset, NH 03106)

GOVERNMENT ISSUE - "Make an Effort" EP

I like this new G.I. EP alot better than their recent 12". "Teenager in a Box" is a particularly brilliant track combining power, hooks galore, and good lyrics; "Sheer Terror" has some psychedelic effects; the others are supercharged thrashers in the D.C. tradition. Highly recommended. (JB)
(Fountain of Youth)

HEART ATTACK - "Keep your Distance" 12" EP

This 6-songer varies from great to exceptional thrash. Well, maybe one cut drags a bit ("Society"), but the rest really rip. Unconditionally recommended. (TY)
(Serious Clown--c/o J. Malin--162-41 Powells Cove Blvd.--Whitestone, NY 11357)

HOSE - "Mojo Girls/Zoo"

Except for one great thrasher, HOSE still ply that unmistakable FLIPPER sound. It's slow and grinding, with lots of feedback and silliness. The sleeve packaging is novel, and the record itself is hand-etched. A good release. (RS)
(Def Jam, dist. by 99 Records)

ILL REPUTE - "Oxnard-Land Of No Toilets" EP

Jeff was blasting this from his room the other day while I was trying to sleep. Next day I asked him WHAT that was, cause it sounded great, even though I should have been pissed. He felt it was pretty generic, so I went back and listened to it. Generic or not, this fucking wails! Guess he needed the sleep! (TY)
(Mystic--6277 Selma--Hollywood, CA 90078)

KOMMUNITY F.K. - The Vision and the Voice LP

A variety of influences and moods infuse this unusual effort from KOMMUNITY F.K. The mainly slow- to mid-tempo compositions here feature some experimental intros, BAUHAUS-oriented song structures (though these Angelenos are better), and very stylish vocals. I especially admired the rich, abrasive guitar sound. Fans of the eclectic should find favor with this offbeat release. (SS)
(Independent Project--P.O. Box 66103--L.A., CA 90066)

LEPERS - "God's Inhumane" EP

A 4-songer, much harder and more thrashed-out than their first excellent release. Once again, it's well done, but also somewhat on the metal side of punk. My favorite cut is "Genius as Thief," a real bone-cruncher. (TY)
(Unclean--1310 College Ave., Suite 1133--Boulder, CO 80302)

LINCOLN STREET EXIT - "Baby Gessus" EP

Three songs in the old Texas 60's psychedelic vein. This could be either a re-issue or boot of a vintage group, or a new band with a great sense of history, but it sounds really cool. Musically, it isn't the frantic punky stuff; it's more of a DOORS type of sound, organ and all. (TY)
(Psyche-Out, dist. by Rough Trade)

LYRES - "Help You, Ann/I Really Want You..."

Now this is more like it! After a great debut 45 and a disappointing 12" , the LYRES have returned to top form with "Help You, Ann." It's a great 60's punk-type number with an ultra-cool tremolo guitar; the flip is another nasty cut with one of those endlessly-recycled 60's guitar riffs. (JB)
(Ace of Hearts--Box 579--Kenmore Stn.--Boston, MA 02215)

MENSTRUAL CYCLES - "½ Skin, ½ Punx" EP

This band is based in Florida, but they sound exactly like a British "skunk" group. Normally, that wouldn't be a cause for celebration, but these guys manage to pull it off by virtue of a fast tempo and an extremely raw, unprofessional sound. Although marred by phony English accents, this is actually better than the standard U.K. release. (JB)
(Cycles--1056 West 43rd Place--Hialeah, FL 33012)

NECROS - Conquest for Death LP

A very strong new release from Ohio's NECROS. This album contains a few slow-fast metallic numbers; the rest consists of power-charged thrashers, including a remix of "Police Brutality" from their long- out-of-print debut EP. I don't understand why Barry devoted so much lyrical attention to petty in-scene squabbles when he's obviously capable of writing highly intelligent critiques with broader themes (like the title track), but this record should nevertheless appeal to all fans of forceful hardcore. Way cool! (JB)
(Touch & Go--P.O. Box 421--Maumee, OH 43537)

NO TREND - "Mass Sterilization..." EP

The NO side contains two maniacally intense blasts in the KILLING JOKE vein; they have whiny, abrasive guitars, a heavy bass-drum sound, and layers of crazed vocals. The TREND side has a musically uninteresting ballad with exceptionally clever and perceptive lyrics. You'll either love them or hate them; we love them. (JB & RS)
(1014 Ashton Rd.--Ashton, MD 20861)

PATRIOTS - "Land of the Free" EP

This new political punk band from southern Cal is sort of like a cross between M.D.C. and the HATED. Perceptive lyrics and primitive production add strength to these gruff thrash and punk ditties, but they could use a bit more originality. Still, these are the kind of patriots we need more of. (JB)
(no address)

PEACE CORPSE - "Life, Death, and Quincy" EP

Snarly vocals over slower, nasty punk. There's a tinge of "horror" rock here, mostly satirical, as well as some fine, intelligent lyrics. Once again, a nice change of pace from....(TY)
(Toxic Shock--Box 242--Pomona, CA 91769)

REAL ENEMY - "Life with the Enemy" cassette

REAL ENEMY combine fairly unusual thrash structures with a distinctive treatment of subject matter, and the result is a very worthwhile debut. Although the music is engaging, the really unique thing about this tape is the thoughtful explanation of some of the songs, an approach other bands could benefit from. (JB & TY)
(M. Lavella--3428 Ward St.--Pittsburgh, PA 15213)

REFLEX FROM PAIN - "Black and White" EP

Real fine thrash from New England. It's high-powered, creative, and fairly intense, but the melodies and semi-sung vocals still manage to escape obliteration. Add a strong production and some memorable hooks, and you end up with a release rivalling those of the LOST GENERATION and C.I.A. in overall quality. (JB)
(Death Threat--1036 Whippoorwill Lane--Stratford, CT 06497)

SATAN'S CHEERLEADERS - "Created in your Image" cassette

Wicked! A totally ferocious thrash attack, enhanced here by the poor sound quality. Sometimes that special garage quality is a plus, as with SUBURBAN MUTILATION. The lyrics here are also delivered with committment and intelligence, making this an all-around treat. (TY)
(Unsound--P.O. Box 216--Centerport, NY 11721)

SAVAGE REPUBLIC - "Film Noir/O Adonis"

More psychedelic exotica from SAVAGE REPUBLIC. "O Adonis" is a Mediterranean-influenced instrumental which lies somewhere between Greek bazouki music and the KALEIDOSCOPE. "Film Noir" is slower and more atmospheric, and combines haunting vocals with similar "Oriental" guitar sounds. Unique. (JB)
(Independent Project)

17 PYGMIES - "Hatikva" 12" EP

This group is akin to other Independent Projects bands, in that they're rhythmic, stylized, moody, and very hard to pin down. Side 2 is a little too sweet for my taste, but side 1 has a great rendition of "Lawrence of Arabia." Wonderful soundtrack music. (RS)
(Resistance--P.O. Box 11563--Marina Del Ray, CA 90291)

SICK PLEASURE - "Speed Rules" EP

An historical curiosity more than a musical necessity. This band went on to become CODE OF HONOR with the addition of a new singer, and evolved out of the TOOLS and X-ILES. SICK PLEASURE's vocalist is now in VERBAL ABUSE. The music here is metallic thrash punk that sings the praises of shooting speed, killing parents, and mental breakdowns, the dark side of the S.F. scene. (TY)
(Subterranean--577 Valencia--S.F., CA 94110)

SOCIAL DISTORTION - Mommy's Little Monster LP

You've got to know by now what S.D. sound like--those distinctive vocals, the harmonies, the rockin' guitars, and melodic hooks galore. Their album is filled with more of the same. Nothing here is too frantic except "The Creeps," which really blazes forth. There's precious little exciting punky-pop around these days, but this is one of the rare examples of it. (TY)
(13th Floor--P.O. Box 6246--Fullerton, CA 92634)

SON OF SAM - "Bring Out your Dead" cassette

Slow, intense, fuzzed-out hardcore with lots of feedback, sort of in the FANG or FLIPPER vein. There's something really menacing and cool about this tape, which contains fifteen songs recorded live. (TY)
($2.50 to Lacy X--20139 Mark Twain--Detroit, MI 48235)

SUBURBAN MUTILATION - cassette

Hey, are these guys selling out? On this latest tape from Norb and company, you can actually hear the music and stuff. And it still sounds like shit! No, actually it's still manic, noisy, and psychotic Midwestern thrash with real class. Get a copy today! (TY)
(blank tape & postage to Norb--708 St. Joseph St.--Green Bay, WI 54301)

U-BOATS - "Dead and Desperate" EP

More garage punk from Florida's U-BOATS, though this time around the production is better. The lyrics are a little goofy, but the music is very appealing in a real basic sense and the grungy guitar adds a nice touch. I like it. (JB)
(Crow--3126 East 54th--Zephyrhills, FL 34248)

UNDEAD - "Verbal Abuse/Misfit"

Latest from one-time MISFIT Bobby Steele. The line-up on this release is now defunct, as Bobby moved to S.F., linked up with Olga of LEWD, and is moving to L.A. A-side is pretty powerful punk, of the mid-tempo variety, right up Jack Rabid's alley. B is even slower. (TY)
(Post Mortem--P.O. Box 358--New Milford, NJ 07646)

VELVET UNDERGROUND - Live '68 LP

A new bootleg-quality release of a vintage V.U. performance in Cleveland. The VELVETS are undoubtedly my favorite group of all time, so I can't be too objective. Suffice it to say that this record contains some real rarities--songs unreleased in any form--and some of Lou Reed's most manic, dissonant, and nerve-wracking guitarwork ever. (TY)
(no address)

YARD TRAUMA - "Reptile House" cassette

YARD TRAUMA are a very versatile band, in that they deliver slices of industrial, psychedelic, and garage punk material. Aside from a few live tracks, the recording is very good (like most Iconoclast tapes). These guys are not ordinary! (RS)
(Iconoclast Int.--4447 E. Eastland--Tuscon, AZ 85711)

VARIOUS ARTISTS - "Why Are We Here?" EP

The STILLBORN CHRISTIANS, NO LABELS, BLOODMOBILE, and C.O.C. contribute about three songs each to this exceptional testimony to the variety and power of the North Carolina hardcore scene. Don't miss out. (TY)
(No Core--P.O. Box 5091--Raleigh, NC 27607)

VARIOUS ARTISTS - "Garage Music for Psyche Heads, 1" cassette

Where did they find these recordings? This tape contains lots of long lost original psychedelic bands, including the BAD SEEDS, the CHOCOLATE WATCHBAND, STILL ROVEN, the LOST TRIBE, and a bunch more. Anyone interested in obscure psychedelic punk from the 60's should look for this. (RS)
(Psyche, no address)

VARIOUS ARTISTS - Get Off my Back LP

From the City of Brotherly Love comes this great compilation. It features a few songs from ten bands (see the Philly scene report for a list), and includes all kinds of modern punk sounds. There's out-and-out thrash, quirky punk, slower punk, faster punk, jazzy punk, etc. Mandatory listening. (TY)
(Red--810 Longfield Rd.--Philadelphia, PA 19118)

VARIOUS ARTISTS - Life is Boring, So Why Not Steal this Record LP

The third in the Life is series. This one's got two live GERMS classics to its credit, plus neat stuff by the MINUTEMEN, MODERN WARFARE, ANTI, MOOD OF DEFIANCE, HARI KARI, SIN 34, ARTISTIC DECLINE, and MODERN TORTURE. REDD KROSS disappoint with their "metal" number, and SHATTERED FAITH is so-so. Then there's nine more bands that get into electronics, folk, jazz, etc., for the adventurous. (TY)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

VARIOUS ARTISTS - "Your Skull is My Bowl" cassette

Two Richmond bands share this tape--HONOR ROLE and GRAVEN IMAGE. The former is a bit better recorded, but it matters little since both produce great manic blasts of hardcore hysteria. (Uh oh, I'm starting to sound like Pushead). Send away. (TY)
(P. Rollins--8413 Michaels Rd.--Richmond, VA 23229)

VARIOUS ARTISTS - Lung Cookies LP

Originally released as a cassette compilation, Lung Cookies features an impressive collection of bands from all over America expressing a variety of styles. The recording quality varies from cut to cut, with most being quite garagy, but these compositions provide an intriguing view of domestic underground music with an emphasis on hardcore. The bands include R.F. 7, SACRED ORDER, RED MEAT, the REJECTORS, TEN MINUTE WARNING, and several others. (SS)
(Smoke Seven--7230 Desoto Ave, Suite 104--Canoga Park, CA 91303)

VARIOUS ARTISTS - "Starving Dogs" cassette

A Chicago-area compilation with lots of styles represented. There's plenty of thrash, some experimental stuff, and some punky pop. The sound quality isn't the best, which tends to hurt the impact of some of these groups, but garage outfits like EVIL EYE benefit thereby. The other bands are BLOODY NAILS, NEGATIVE ELEMENT (now defunct), END RESULT, POLITICAL JUSTICE, VERBOTEN, the SEISMIC WAVES, K.G.B., GROAN BOX, R.O.T.A., A.O.F., the ANTI-BODIES, BLOODY MURDER, NO RELATION, and ONO. (TY)
($4 to Little Farmer--11034 W. Doogan--Willow Springs, IL 60480)

VARIOUS ARTISTS - "We Can't Help it if We're from Florida" EP

Five Florida bands share this record. HATED YOUTH are full of cliches, but have a really intense thrash sound; SECTOR 4 do both thrash and fast punk; MORBID OPERA are simultaneously weird, melodic, and garagy, and have female vocals; RAT CAFETERIA offer thrashy punk with gruff singing and some cool guitar leads; and ROACH MOTEL (who put out this entertaining EP) return with more garage thrash, including "My Dog's into Anarchy," the best funnypunk song to have appeared so far this year. (JB & TY)
(Destroy--110 N.W. 39th Ave., #73-A--Gainesville, FL 32601)

VARIOUS ARTISTS - The Master Tape, vol. 2 LP

Double LP, to be exact. Out at last, seemingly a year in the making, it features 19 bands, most from the Midwest, and a few from the East. There's some great stuff, some so-so stuff, and lots of variety in aggressive, abrasive, punk styles. It'll take too long to run down who does what, but you'll undoubtedly find out for yourself, as it's really affordable, and definitely necessary. But it's murder on disc jockeys(finding the correct tracks). (TY)
(Affirmation--P.O. Box 30253--Indpls, IN 46220)

ACTION PACT - "London Bouncers" 12" EP

Powerhouse drumming is the only thing going for this Oi-punk release. ACTION PACT's style changes so little from song to song that this 4-track sounds like a re-tread of old material, except with plodding tempos and even a sax section on the title track. Boring. (SS)
(Fallout)

ADICTS - "Bad Boy/Shake, Rattle, Bang your Head"

"Bad Boy" is an incredibly boring CLASH-type "rock" song which is best ignored; the flip is a much faster pop-punk number with some sparkle to it. I still think the ADICTS are rapidly in decline, but it's a bit too early to be certain. (JB)
(Razor)

ANTI-ESTABLISHMENT - "Anti-Men/Misunderstood"

The A-side has feedback and a bit more spunk than their last offering, but its catchy riff could benefit from even more oomph. "Rock" vocals and banal themes mar the measured flip. This band never quite lived up to their potential. (JB)
(Glass)

ANTI-SYSTEM - "Defence of the Realm" EP

An insistent, demanding political thrash attack that seems to come from the heart. Releases like this remind me that high quality stuff can still emerge from England. Get it today! (TY)
(Pax)

ATTAK - Zombies LP

This record is better than alot of the LPs being produced by the most recent generations of British punk bands. The guitar-enhancing production here is up to the usual U.K. standard, but these guys have more energy than most of their plodding contemporaries. On the other hand, the lyrics aren't too interesting. (TY)
(No Future)

BARRACUDAS - "House of Kicks" 12" EP

An absolutely stunning EP by the BARRACUDAS, wherein they finally live up to the enormous potential hinted at in "Somebody," a classic track from their first album. This is brilliant mid-60's garage rock with elements of 60's punk (the vocals and fuzz guitar) and folk-rock (the chords and jangly guitar). A must for aficionados of that era's music. (JB)
(Flicknife)

CELIBATE RIFLES - "But Jacques, the Fish?" EP

Catchy power-chord progressions, tasteful lead breaks, and extremely clever lyrics set this debut 4-track apart from most current British hardcore. "Kent's Theme" integrates snippets of cigarette jingles with a sharp anti-smoking attack, while "Let's Get Married" adopts a loose, good-humored quality. An exceedingly winning release from a relatively unknown band. Bravo! (SS)
(EMI Custom)

CHAOTIC DISCHORD - ....Fuck the Lot of You LP

Enough is enough! Entertaining scams soon run out of mileage when people see through them and the perpetrators make no effort to compensate by producing something of real value. Such is the case with C. DISCHORD, who'd dearly love to get rich off satirizing thrash. The music is hot but unoriginal, and the themes are in the idiotic ANTI-NOWHERE LEAGUE vein. I say stuff these jokers along with Beki. (JB)
(Riot City)

CHAOTIC YOUTH - "Sad Society" EP

These guys may be youths, but I certainly wouldn't describe them as chaotic. The music here is predictable mid-tempo Britpunk with no real edge; it's only saving graces are the presence of some catchy choruses and good lead vocals. (JB)
(Beat the System)

CONFLICT - "To a Nation of Animal Lovers" EP

CONFLICT return with more CRASS-like piledriving punk on "Berkshire Cunt," along with a very heavy anti-vivisection theme throughout this EP. Both are immensely powerful in their own distinct way, and the gruesome pictures should stimulate some animal lovers into action. Not for the faint of heart or weak of ear. (JB)
(Corpus Christi)

CRASS- "Who Dunnit?"

This is more of a novelty record than a punk record per se. The song gets to the core of British life, both thematically and structurally, since it's in the form of a rousing pub singalong, but it's also about looking at ourselves as being responsible for the officials we elect, not just pointing the finger at them later. CRASS may be serious, but here they display their anger in a humorous format. Americans may find it a bit inaccessible, but if you know that "#10" is the residence of the Prime Minister and that "Birds" is akin to Jello, you should get the point and have a laugh besides. (RS)
(Crass)

DEAD MAN'S SHADOW - "Toleration Street/In My Dreams"

"Toleration Street" is barely tolerable pop/punk/rock; the B-side isn't at all tolerable. Enough said. (TY)
(Expulsion)

GENOCIDES - "No Romance/Keep your Hands Off Me"

Both sides have a slight HEARTBREAKERS rock 'n' roll feel, with punkier drumming and some sharp guitarwork. Unfortunately, the lyrics would make Johnny Thunders look like a paragon of enlightenment. (TY)
(Flicknife)

INSTANT AGONY - "No Sign of Life/Taste of Power"

This is the third INSTANT AGONY single, and they're slowly degenerating into mediocrity. I like the lyrics and the general approach, but I find the specifics very ordinary. Generic English punk. (RS)

(Flicknife)

INSTIGATORS - "The Church Says" cassette

Melodic mid-tempo Britpunk. Some of it's all too typical, but the INSTIGATORS have a nice dense guitar attack and a few notable tunes. "Monkey Man" is a sharp critique of the macho goons who go out looking for trouble at someone else's expense. (JB)
($2 to Retaliation)

NEWTOWN NEUROTICS - "Blitzkrieg Bop" EP

The N. NEUROTICS' command of melodic '77-style punk is reconfirmed with this single. They cover the RAMONES' classic, but add explicitly anti-war lyrics in an effort to increase its salience as '80's political punk; the change works, though the vocals aren't as affecting as Joey Ramone's. On the flipside, they reprise the splendid song from their debut single, "Hypocrite." (SS)
(Razor)

ONE WAY SYSTEM - "C'mon, Feel the Noize/Breakin' In"

I hate to admit it, but the SLADE cover song on the A-side is a surprisingly effective merger of punk and Metal-glitter styles, with its wall-of-noise guitar and catchy background vocals. The B-side is an excellent fast Britpunk number which already appeared on the O.W.S. album. Much better than anticipated. (JB)
(Anagram)

PORK DUKES - Pig Out of Hell LP

Just when you thought they had been sold off as bacon, the PORK DUKES make their grand return to vinyl after a five-year hiatus. Admittedly, their new album suffers from inconsistency, but the DUKES seem to have recovered slightly from their calculated trashiness to connect with some real pop-punk delights here. Rumor has it that this band is actually STEELEYE SPAN incognito, and Jeff Bale detects elements of the SPAN sound in a couple of songs. (SS)
(Wood, no address)

POTENTIAL THREAT - "What's So Great, Britain?" EP

A very hard-to-find English debut. P. THREAT are one of a new generation of British thrash bands that get ridiculed or overlooked by the "established" critics over there. Too bad! Though they're not as intense as DISORDER or CHAOS U.K., this EP contains some solid material and features a female vocalist. (JB)
(Out of Town, no address)

RIOT SQUAD - "Don't Be Denied" EP

The new RIOT SQUAD release features mostly faster songs. The super raw guitars are the best part; unfortunately, the drumming seems to hold back their momentum a bit. Not bad. (TY)
(Rot)

SERIOUS DRINKING - "Hangover" EP

Like their first 7", this new SERIOUS DRINKING release contains a mixture of cool singalong funnypunk (the title song) and silly quasi- ska ditties. The former is what makes this a worthwhile investment. Eye-catching cover, too. (JB)
(Upright--49-53 Kensington Gardens Sq.--London W2 4BA--ENGLAND)

SYSTEM - "The System is Murder" EP

"Let's Be Free" leads in with a modified version of the guitar riff from CRISIS' classic "U.K. '79," and stands out for that very reason. The other tracks are tasteful, mid-tempo punk songs with political lyrics and good melodies. I particularly like their critique of the Special Air Service (S.A.S.), Britain's rough equivalent of our Green Berets. (JB)
(System)

UNDERDOGS - "East of Dachau" EP

Melodic Britpunk at its contemporary best. The UNDERDOGS combine a rich, powerful guitar sound with strong tunes and come up with a winner on their debut EP. "Dachau" is a timely reminder that medium tempo punk songs can grab you when they're infused with imagination and a slight poppish sensibility; "Dead Soldier" is fast and eminently hummable. (JB)
(Riot City)

UPROAR - And the Lord said Let There Be LP

Fast punk and thrash that's well-produced and snappy. The guitars sound great here (as they do on most English recordings), and the songs have that little extra something that makes them memorable. A pretty good album from the U.K. (TY)
(Beat the System)

UPROAR - "Rebel Youth" EP

Reasonably fast Britskunk that sounds a bit too much like G.B.H. for my taste. Still, the title song is particularly hot, with its great singalong choruses and classy guitar frills; "No War No More" is almost as good. Likeable, but not groundbreaking. (JB)
(Beat the System)

VARUKERS - "Die for your Government/All Systems Fail"

The B-side is the star track here. It has the powerul, thrashed- out VARUKERS we've come to expect. They slowed it down on "Die," which is somewhat disappointing, but it's still tuneful and well-produced. Watch for an upcoming album. (RS)
(Riot City)

VARIOUS ARTISTS - Demolition Blues LP

Eighteen previously-unrecorded young bands that range from '77-style punk to thrash to current Britpunk to Oi. The quality of the material and sound varies, but most of it is absurdly predictable. I like SOLVENT ABUSE, the ABORTED, and DEVOID the most, but there certainly aren't any classics here. (TY)
(Insane)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

BETON COMBO - "Sound Ltd." EP

A lot different than their post-punky LP. This 7" features quite decent English-sounding punk with some great hooks and an engaging style. They also do a couple of thrashers. (RS)
(Sound Ltd., dist. by Rough Trade)

BLITZKRIEG - "Ohne Zukunft" EP

Monodimentional but well-produced German punk. BLITZKRIEG favor a basic mid-tempo attack with some join-in background vocals and a female lead singer, but the amateurish drumming puts a bit of a damper on the proceedings. "Auschwitz" has well-taken lyrics criticizing popular inertia in the face of genocidal horrors. (JB)

(No Nordstadt, dist. by Rough Trade)

BOSKOPS - SDL 12 LP

An extremely likeable thrash album from Germany that's well-produced, powerful, and full of great hooks. At times, the wall- of-guitar sound reminds me of DISCHARGE or CHAOS U.K. There are some slow songs, but most of them really rip. (RS)
(Frostschutz, dist. by Rough Trade)

CANALTERROR - Zu Spät LP

CANALTERROR produce diverse hardcore material on their debut album, including full-tilt thrash ("Multis", the title cut, etc.), Oi- influenced stuff ("Bonn-Duell"), '77-punk with melodic guitars ("100 Mann"), reggae-punk mixtures ("Mallorca"), some cool rock 'n' roll ("Hey"), and even a funnypunk version of "My Bonnie." The guitars should have been emphasized more in the mix, but this record is still entertaining as hell. (JB)
(Aggressive Rock--Skalitzerstrasse 49--1000 Berlin 36--W. GERMANY)

HALSABSCHNEIDER/NACHDRUCK - split EP

HALSABSCHNEIDER remind me of a sloppier German version of the NEOS. They play 78-r.p.m. garage thrash which stutters along incoherently and with considerable humor (except on the slow "Unser Lied"). NACHDRUCK, on the other hand, have a more controlled '77-style punk attack with engaging choruses, more serious lyrics, and an occasional post-punk flourish. A good contrast. (JB)
(dist. by Rough Trade)

EU'S ARSE/IMPACT - split EP

Two bands share this 7" slab. EU'S ARSE, who have a previous release, combine breakneck DISCHARGE-like repetitive riffs with unlikely-sounding vocals that suggest a poet gone berserk. IMPACT add a bit more variety, including fuzzier guitars and raspy vocals that mesh better. (TY)
(A. Digaspero--Via Delle Cave 1--33040 Faedis (UD)--ITALY)

KOSILI - "Hardcor aus der Provinz" cassette

Well, hardcore thrash it's not! KOSILI play older-style punk that's quirky and sort of funny-sounding. The lyrics are probably funny too, but they're in German and Italian so I don't know for sure. That's probably to be expected though, because these guys hail from the rarefied atmosphere of the Swiss Alps. (TY)
(M Monti--Steinradweg 2--CH-8806 Bach--SWITZERLAND)

MORNINGTON CRESCENT - "Greetings from Amsterdam" EP

1000-m.p.h. lightning darts. Rapidly flailing unbelievable lashings of tremendous thrash. But wait, bring that all to a screeching halt. The label states 45 r.p.m., which would make this the wildest vinyl in existence, but it's actually 33. The music is still manic, uncontrolled fury busting out of the asylum, but the vocals become the rawest, severest case of throat growls and harsh havoc ever. At either speed, this 4-song EP leaps forward with hammering rage and ecstatic swiftness, the caged beast unleashed. (Pus)
(Scratched--Elpermeer 56--Amsterdam--HOLLAND)

NO TAG - Can We Get Away with It? LP

Medium- to fast-tempo punk, with a bit of thrash thrown in for good measure. This live record is well-recorded, and the band displays good musicianship, some neat guitarwork, and strong vocals. On this record, NO TAG succeeds in shedding their previous Oi approach, a change for the better. (TY)
(Festival)

O.H.L. - "Oktoberrevolution" 12" EP

Having lambasted Nazis and neo-fascists in their first two albums, O.H.L. now turn their venom against the Soviet Union. I have no objection whatsoever to anyone attacking documented Soviet repression, but they've adopted an extreme right-wing approach worthy of Bavarian minister Strauss by including a sleeve cartoon suggesting that independent peace demonstrators are under Russian control. The remixed punk and thrash songs here sound great, but such ignorance doesn't deserve support. (JB)
(Rock-O-Rama--Kaiserstrasse 119--5040 Brühl--W. GERMANY)

NO TAG - "Oi, Oi, Oi" 12" EP

Copycat Oi from New Zealand. That wouldn't necessarily be bad, except that NO TAG end up with a glossy overproduced sound like the 4 SKINS rather than the down and dirty growl favored by the likes of IRON CROSS and NABAT. The two cuts on side 2 far overshadow the band's theme song. (JB)
(Festival--P.O. Box 1170--Auckland--NEW ZEALAND)

NILS - "Now" cassette

Hard-driving melodic rock meets punk. The NILS remind me a bit of the WIPERS, in terms of the vocal qualities, the heavy guitar orientation, and the hooklines. A nice change of pace. (TY)
(S. Sechi--Box 1914--Stn. B--Montreal, Quebec--CANADA H3B 3L4)

P.S.A. - "With our Life" cassette

Highly political hardcore with a raw edge. The sound quality on this tape is pretty mediocre, so it's not the best opportunity to judge this band, but they sound pretty repetitive here. (TY)
(dist. by S. Roberto--Via S. Ippolito N. 8--50051 Castel Fiorentino--Firenze--ITALY)

PUTRID FEVER - "Putrid Fever" cassette

God, how many hot hardcore bands can there be in Italy? Here's another 10-song power release, mostly in an American-style stop- and-go thrash mode. The lyrics are overtly political. (TY)
(dist. by S. Roberto)

RIISTETYT - "Brainless Violence" 12" EP

RIISTETYT continue to produce insistent cranks of compelling aggression, an invasion of rapid-fire artillery frenzied in a blizzard of thrash. This time, they come out more musical, glowing with a metal appeal, strong leads, and creative arrangements, but still with the velocity of a speeding train bombarding the tracks in quick pursuit. Another overwhelming blitz of amplified mayhem that shatters the senses and leaves the body spasmodic. (Pus)
(Propaganda)

SCAB - "Know the Enemy" cassette

Ten songs of a political nature, most of which are pretty long (perhaps too long). The music is eclectic and rockish, incorporating funk, pop, jazz, etc. (TY)
(Cabbagetown--1124 Dovercourt Rd.--Toronto, Ontario--CANADA M6H 2X9)

SKEPTIX/O.H.L. - "The Kids are United" EP

England's SKEPTIX and one of Germany's premier thrashers share this 4-track EP. While the SKEPTIX's "Got No Choice" boasts a scorching delivery and good trebly production, O.H.L.'s "Spionage" ranks as the best song on the record, with its catchy guitar progressions and clever stop-and-go arrangements. The mid- to fast tempo hardcore on this release earns a strong recommendation. (SS)
(Rock-O-Rama)

SOILENT GRÜN - "Die Fleisch" EP

A really unique German record. SOILENT GRÜN employ a disconcerting combination of chaotic drive, shrieking vocals, raw production, and an undistorted guitar tone. The songs vary alot, and the overall effect is vaguely reminiscent of the MEAT PUPPETS. (JB)
(Soilent Grün, dist. by Rough Trade)

STOSSTRUPP - "Kein schöner Land" EP

The A-side here consists of crude straight-on thrash-and-bash, whereas the flip contains two raw Oi-influenced numbers. STOSSTRUPP have really improved since their appearance on the Die Deutschen Kommen compilation LP, and the screaming guitar mix on this record should be the envy of every hardcore band. (JB)
(Rock-O-Rama)

The STALIN - 中 LP

This great band from Japan has been putting out records since 1979 (five 7"ers, one 12" EP, and two LPs), but they've somehow escaped notice in the West until now. Their latest picture disc album is amazing, like those of the best Finnish bands. The slower songs are wickedly powerful and tuneful, with great wrenching guitarwork, and the more numerous thrashers are awesome. Plus, Japanese production is the best in the world, so order them when Rough Trade begins distributing them. (TY)
(Climax, no address)

TOXOPLASMA - LP

This is a good basic album. Most of the songs are fast punkers with catchy choruses and a buzzing guitar wall, though there are also thrashers ("Teenage Frust"), songs with slow breaks ("Träumer"), and slower numbers ("Führer"). "Vakuum" sets the musical tone for the remainder of the record, and the lyrics range from broader subjects like police states to more immediate, personal topics like teenage frustration. Recommended. (JB)
(Aggressive Rock)

UNNATURAL SILENCE - cassette

Wild blistering insanity. A whirlwind of piledriving quickness blasting explosive vocals at a sonic split second rate; crazed grinding and drum crashing rapidly storms this band into an invading blizzard of frizzling thrash extraordinaire like D.R.I. Brutal non-hesitant lyrics (especially "Misfits are Innocent") keep the nervous system running amuck. This tape is a must. (Pus)
(#209-668 Lakeshore Dr.--Penticton, B.C.--CANADA U2A 1B9)

UPRIGHT CITIZENS - Make the Future Mine and Yours LP

One of Germany's better bands follow their 12"er with another mixture of thrash and punk. All of it is competent, and some of it is especially moving. I love the cut entitled "The End," which is moody and scary until all hell breaks loose. As the UPRIGHT CITIZENS say, "fuck their wars." (TY)
(H'Art--Schellstrasse 15--4630 Bochum 1-W. GERMANY)

VARIOUS ARTISTS - Blender Mix LP

Eight bands from Ottawa and possibly Quebec. Some are thrash (OUTBREAK, HERGS CORPS), some are punk (RANDY PETERS, MODERNES PICKLES), one is garage (the LAST PRAYERS), and the rest are experimental or HALF JAPANESE-type noise bands. Another eclectic regional compilation for the archives. (TY)
(Youth Culture--Box 2541--Stn. D--Ottawa--CANADA K1D 5WD)

VARIOUS ARTISTS - "Holland Hardcore" cassette

Nine bands, only one of which--ZMIV--appeared on the Als je Haar... compilation reviewed last issue. Yet all of these bands are terrific as well, and indicate the depth of the new Dutch hardcore scene. On this 70-song tape of varying sound quality, one can hear the SQUITS, LARM, ZWEETKUTTEN, the VIKINGS, STANX, GLORIOUS DEATH, KNAX, and la RESISTANCE. (TY)
($2 to Er is Hoop--Koeriersterssweg 21--3815 NT Amersfoort--HOLLAND)

VARIOUS ARTISTS - O Começo do Fim do Mundo LP

Raw, full of energy, recorded live from the punk festival in Brazil (November 27-8, 1982), and featuring nineteen bands scratching the vinyl in a brutal assault of blistering fury. Attacking, incinerating numbers by OLHO SECO, COLERA, LUZIO FINAL, HINO MORTAL, and FOGO CRUZADO surge forth in a stampede of bulldozing mayhem that is harsh and abrasive, carrying a heavy momentum of unrelenting power. The live recording is the only thing that mars this effort. (Pus)
(Rua Carambei 37--Vila Santa Maria--CEP 02561--Sao Paulo--BRAZIL)

VARIOUS ARTISTS - Waterkant Hits LP

Here are ten new hardcore bands from West Germany, without a sleeper in the bunch. Most of the bands thrash--E-605, RAZZIA, MASSAKER, S.S. ULTRABRUTAL, and H.H. MILCH are all great; OXENSCHWANZ is totally weird, and the others go off in a variety of directions. Well worth the time and money. (RS)
(Weird System--Lange Reihe 101--2000 Hamburg 1--W. GER)

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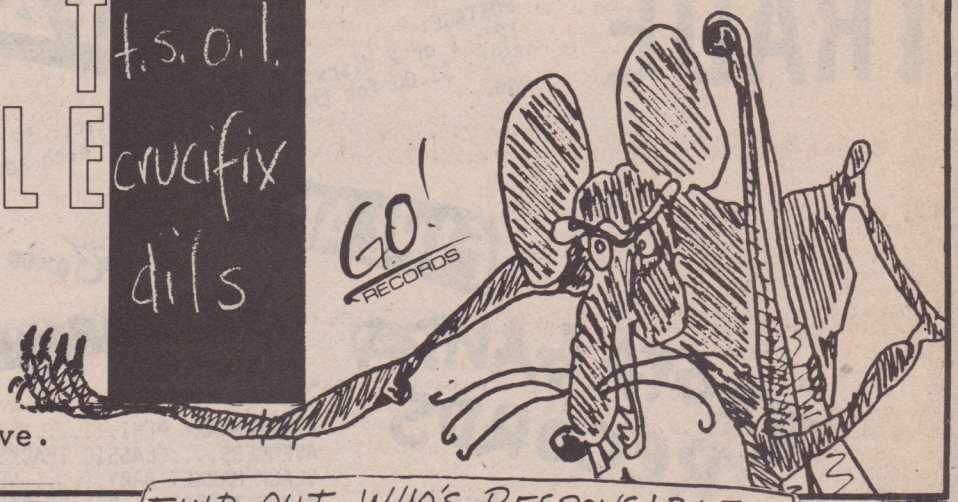

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